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FRANK COOMBS AND MURIEL STONE.

THE MATINEE GIRL



THERE passed from among us this June a spirit so beautiful that the angels, if they concern themselves with earthly biographies, will cry out their welcome "Hail, the beloved optimist!"

As are her brother and sister optimists, this one was pain crowned. She had extracted the sweets of life by selection, the echewing of the bitter. And, as are others of the fine cult to which she belonged, the optimistic spirit was also brave.

Two of my memory pictures of Mrs. W. G. Jones are most vivid. One had for its frame the quaint, quiet home on West Thirty-eighth Street. A turn from blithe, busy Broadway, a thirty seconds' walk, and one had reached an oasis of sweet silence in an ocean of strident sound. 'Twas Mrs. Jones herself who gave it its harmony of low tones, for she had kept to the last of her seventy-nine years her low, softly modulated English voice. Mrs. Jones, calm but suffering, was being pilloried by a representative of the press. For what? Mrs. Jones had dared to propose for membership in an association of actresses a foreign star who, the representative of the press phrased it, "had been talked about." The club had been in some quarters criticized for accepting this member. Faintly one or two voices had been raised in criticism of the unknown woman who had proposed the name of the alleged sinning fair one for membership. The woman's identity had been unknown. The diligent press had discovered that the sponsor was Mrs. Jones. What had Mrs. Jones to say in defense of such course?

Two faint lines of worry appeared on Mrs. Jones' usually smooth brow. She was crushing an impulse to reciprocate the interviewer's rudeness. She was pained because of this newspaper affront to one whom her club had elected to honor.

"I should prefer to say nothing at all about it. I pray that your paper will have the kindness to say nothing," was her final, even-toned reply. "As for me, I know and care nothing about this 'past' you recite to me. When I hear gossip I try to run away from it. When I cannot do that I comfort myself with the reflection that probably it isn't true. I proposed her name for membership in our club because whatever she may have been she has become a sweet souled woman and an artist."

It was typical of this grand old woman of the stage that her last appearance was at a benefit for the church she loved. The theatre, as well as the church, has its calendar, and Mrs. W. G. Jones was enrolled thereon as a saint of the stage.

Near her home on Thirty-eighth Street is a fire department, and its fire ladders were, after her children and her memories of her long stage life, her pride. Was one of them ill she carried food and drink to him with her own hands. Did the mysteries of birth or death occur in the family of one of them she visited the home as a ministering spirit.

As she was brave and tender, so was she a ceaseless worker for her family, for charities and for the stage she loved. At the Actors' Fund Fair a quilt made of silk programmes of old plays gave its testimony of her zeal and industry for the cause that lay so near her heart.

Since the great silence has forever fallen upon the sweet old voice, her utterances are being recalled. Here are fragments of them upon her philosophies of life and the stage: "I am glad the critics like my Nurse," she said after her appearance with Maude Adams in *Romeo and Juliet*. "It differs from the others in two respects at least. They usually make her a crocheting old person. Now, I don't think she was given to tantrums with her charge, Juliet, whom she had cared for from a babe, except very slight ones. Then I believe that the Nurse was a dignified woman. She could not have been a common, scolding servant and be in the employ of the Capulets. I always played the Nurse on those lines."

"My recipe for keeping young?" she said once when complimented for looking a quarter of a century younger than she was. "In the first place I was born in England, and English women are the healthiest on the globe. Then my surroundings have tended to make me cheerful. Our profession is made up of bright people as a rule. They are cheery and keep their companions in good cheer. They are philosophers who take their sorrows lightly and their joys deeply. Then, too, I have tried to enjoy everything and I have always tried to face my troubles squarely when they came to me. Troubles looked straight in the eye are troubles half conquered. That is my rule of life."

The merits of the old days and the new she weighed in the scales of truth, suffering no tipping either way by prejudice.

"In those days, when, for instance, a company played East Lynne after two rehearsals, it did not matter whether a person was adapted to a part or not. He played it anyway. The standard is higher now. This is the day of specialties and it is well. The salaries paid then are not what they are now. My husband and I together earned \$40 a week. My share was \$15. It was a good salary at that time."

"But the standard of home was higher then than now among players. We were too busy to run about seeking pleasure. Marriage was held in greater esteem. Professional reasons never separated husband and wife. I still use my name by my first marriage, as was then the custom. If I were commencing a

stage career now I suppose I should be 'Julia Jones.'"

"If a girl have talent and is willing to work hard there is a chance for her on the stage. She may be a good woman, too, if she wants to be. There are temptations to a woman everywhere."

Of her there was said on her seventieth birthday this which was repeated at her obsequies:

"We are prone to associate womanly sweetness and sympathy and cheerfulness with the sequestered shades of what is known as 'the life of the home.' But a half hour with this woman, who has faced the storm and stress of life for half a century alone, faced it in the white glare of public life, is like a benediction."

If you intend to write your reminiscences begin to write them now. Some sweet and twenty who has won local vogue smiles at this. If she is a musical comedy sweet and twenty she laughs.

Yet Ellen Terry in her own life story intimates this, and William Winter, writing of John Brougham's memoirs, flatly states that the time to begin your reminiscence writing is while you are in the thick of the experience that begets the reminiscence.

Miss Terry commences her pleasing "Memories of My Childhood" in *McClure's* with this paragraph: "For years I have contemplated telling this story and for years I have put off telling it. While I have delayed my memory has not improved, and my recollections of the past are more hazy and fragmentary than when it first occurred to me that one day I might write them down."

Says William Winter concerning John Brougham: "Old persons, it is commonly believed, remember the incidents of very early life much more clearly than they remember those of middle age. That may or may not be true, but it certainly is true that old persons who might be supposed to possess interesting and valuable recollections commonly defer the record of them until too late an hour—till their enthusiasm has lapsed into indifference and their minds become enfeebled by sloth. I often urged John Brougham to write his reminiscences, and he often promised to do so, but he did not begin the work till within a few months of his death, when his spirit was broken with disappointment and his body wasted with disease. After his death the few pages of an autobiography that he had commenced were placed in my hands. Those pages are agreeably written, but their value is inconceivable."

When a man says, as does Henry E. Dixey: "I am writing my own memoirs," we have home that they may some time be finished. Hearing N. C. Goodwin's, "I am going to write a book," we despair.

By way of atmosphere, the ingenuities of the Livingstone Stock company of Springfield, Ill., has embellished the wall of her temporary home with posters, reproductions of famous paintings, and illuminated gems of prose and poetry. Among the jewels of thought thus framed in this "Prayer of a Good Indian":

Of Powers that be, make me sufficient to my own occasions.
Teach me to know and to observe the rules of the same.
Give to me to mind my own business at all times and to lose no opportunity of holding my tongue.
When it is appointed for me to suffer let me, as far as may humanly be possible, take example from the well bred beasts, and go away quietly to bear my suffering by myself.
Help me to win, if win I may, but—and this especially—if I may not win make me a good loser. Amen.

In his Western tour Otis Skinner is at once surprising and charming the interviewers by his absence of stagginess. They are writing of his personality in superlatives. To one of them he gave a definition of art:

"Art is the way to do it," said Mr. Skinner. "It is but a step from Laura Jean Libby to William Makepeace Thackeray."

THE MATINEE GIRL

THE MODERN LADY GODIVA.

Frederick F. Schrader's New Drama First Seen at St. Louis.

Amelia Bingham, who is playing at the Suburban Theatre, St. Louis, produced on June 16 *The Modern Lady Godiva*, a drama in four acts, by Frederick F. Schrader. The play was enthusiastically received by a very large audience. Everything augurs well for a success when it is presented the coming season. Its third act, with its gripping, telling climax, works up to high emotional tension and holds the auditor spellbound.

In its story, *The Modern Lady Godiva* suggests its title—a woman's sacrifice of modesty for a great good. Lady Mary Falsby and her husband, Sir Charles, are happily married couple. Through the rascality of a secretary they become bankrupt and they take a London garret to hide their poverty. The husband falls ill through grief and despair, and Lady Mary watches over him and strives to care for him. At this crucial moment an artist offers her \$150 to pose for him as the ancient Lady Godiva. Of course she indignantly rejects the offer. But at that instant the doctor announces that it is imperative for Sir Charles to face with necessity, reconsider the artist's offer and finally accept it.

Then comes the big act of the play—the third act. It takes place in the exclusive Victoria Club, where the "masterpiece" is about to be unveiled. The couple have meanwhile recovered their fortune. Sir Charles and Lady Mary are at the club. It develops that Lady Mary's lover has concocted a plot to win her or disgrace her by exhibiting the nude picture for which she has posed. Of course she scorns him. The picture is shown. Sir Charles recognizes the model and denounces his wife. In a highly emotional scene she pleads extenuation, telling the reason for her sacrifice. The final act shows the happy reconciliation and understanding.

There is plenty of strong, intense material in this play, and it should prove a splendid medium for Amelia Bingham the coming year. The role of Lady Mary suits her admirably and in it she offers one of the best portrayals which she has ever given. She had admirable support in A. H. Van Buren, Charles H. Penwick played the villain. Others who gave excellent performances were Florence Fisher, as a London slavey, Morris McHugh as a coater, and Walter Gilbert as a fortune hunting English nobleman.

HOFFMAN LOSES HIS SUIT.

Justice Truax, in the Supreme Court, on June 17, denied an application made by Max Hoffman for an injunction restraining Klaw and Erlanger and Florence Ziegfeld, Jr., from continuing to produce *The Parisian Model*. Hoffman said that he wrote the music for the play and that Klaw and Erlanger agreed to pay him \$75 a week royalties and had engaged him at \$100 a week as musical director, and they recently discharged him as musical director. Counsel for the defendants said that the managers had never refused to pay the musician royalties, and that they had a right to discharge him as director, as the season had closed.

AT THE THEATRES

Hudson—The Lion and the Mouse.

The *Lion and the Mouse* returned to New York on June 17 for a limited engagement at the Hudson Theatre. The personnel of this company differs materially from that which had so long an engagement at the Lyceum. Arthur Byron now plays John Burkhett Ryder and Flora Juliet Bowley is seen as Shirley Rosemore, while the other roles are played as follows: Enderby, Ella Craven; Rev. Pontifex Dootie, Charles Sturgis; Jane Dootie, Margaret Gray; Mrs. Rosemore, Julia Hancock; Miss Nesbitt, Carolyn Elberts; Judge Rosemore, Walter Allen; Ex-Judge Stott, Fraser Coulter; Expressman, James T. McDonald; Jefferson Ryder, Malcolm Duncan; Hon. Fitzroy Bagley, Joseph Kilgour; Jorkins, Charles Sturgis; Senator Roberts, E. A. Eberle; Kate Roberts, Marion Pollock Johnson; Mrs. John Burkhett Ryder, Ida Darling; Maid, Gertrude Barrett. The engagement was good during the first week of the engagement, in spite of the hot weather, and the place seems to possess as much drawing power as before. Miss Bowley gives an entirely good impersonation of Shirley Rosemore, and Mr. Byron is altogether adequate to the requirements of the role of young Ryder. The remainder of the cast is satisfactory.

Harlem Opera House—A Celebrated Case.

The patronage at this house kept up remarkably well last week, in spite of the heat, and those who attended were amply rewarded by seeing a very creditable performance of *A Celebrated Case*. Alphonse Ethier was at his best as Jean Renaud, and his trials and sufferings were watched with intense interest. George Howell as Count D'Aubertre was strong and convincing. William Norton was again fully equal to the demands made upon him in the roles of Lasare and the Count De Mornay. Henriette Browne as Madeleine in the prologue and as Adrienne in the play; William C. Carr as O'Rourke, the Irish soldier, and Emily Melville, Robert Lee Hill, Louise Randolph, Dudley Hawley, Ernest Anderson, and George Manning also scored. Between the acts Agnes Scott, a popular member of the company, offered a pleasing singing and dancing specialty. This week's play is *The Liana*.

Fifth Avenue—Mrs. Dane's Defense.

In *Mrs. Dane's Defense*, Edna May Spooner had many splendid opportunities to show her talent as an emotional actress, and pleased her thousands of admirers greatly by the splendid manner in which she played this very difficult role. In the trying third act she was especially good, and many curtain calls were given her efforts. Augustus Phillips as Sir Daniel Carteret was excellent in every way, giving a dignified and forceful portrayal. As Canon Binney, Harold Kennedy added another good impersonation to his credit. Olive Grove as Mrs. Porter, Jessie McAllister as Janet, Josephine Fox as Lady Eastman, Arthur Evers as James Risby, Ben F. Wilson as Lionel Carteret, and Edwin H. Curtis as Mr. Porter rendered excellent support. Eleanor Wisdom sang pleasingly between the acts. This week's play is *Mam'zelle*.

Academy of Music—Sothern and Marlowe.

Hamlet was the bill for the first half of Sothern and Marlowe's farewell week at the Academy of Music. The cast was almost identical to the same as when the play was presented at the Lyric Theatre early in the season. Mr. Sothern's impersonation of Hamlet and Miss Marlowe's fine performance of Ophelia pleased the large audience. An extra matinee of *Romeo and Juliet* was given Thursday. The last half of the week was devoted to *Twelfth Night*, with an extra matinee Friday. The charm of Miss Marlowe's Viola and the humor of Mr. Sothern's Malvolio make this play among the most popular in their repertoire, and the attendance was even larger than that attracted by the other plays of this engagement. The last joint appearance of the stars in New York occurred Saturday night.

West End—Double Bill.

Despite the handicap of hot weather, attendance and enthusiasm showed no decrease at the West End last week. For their seventh week's bill the Van Den Berg Opera company gave *Finamore* and *Cavalleria Rusticana*, a double feast of melody that was thoroughly enjoyable though rather lengthy. The cast for *Finamore* included Alexander Clark as Sir Joseph Porter, Hubert Wilke as Captain Corcoran, Henry Vogel as Dick Deadeye, John McCloskey as Ralph Rackstraw and Jessica Henson and Mae Calder as Josephine. *Cavalleria* was given with the following cast: Santuzza, Helene Noldi and Eleonora Kraus; Lola, Bertha Shalek and Mae Calder; Turiddu, Joseph F. Sheehan and John McCloskey; Alfio, Achille Alberti; Lucia, Juliette Roslin. This week, *Fra Diavolo*.

Metropolis—in the Palace of the King.

The attractiveness of Adelaide Kelm's presentation of *In the Palace of the King* and the charm and interest she infused into the role of Donna Dolores kept the attendance at the Metropolis last week at a very high level, the advent of the hot weather seeming to make no difference to this versatile and ambitious artist. Besides her own delightful contribution, the work of George Robinson in the role of Captain De Mendoza was noticeably good. Miss Hubbard was very successful as Queen Anne, Alexander Kearney in the part of King Philip made his usual fine showing, Thurston Hall and J. J. Fitzsimmons doing their share very creditably. This week, *Leah*, the Forsaken.

Grand Opera House—Opera.

The Royal Italian Grand Opera company has had another successful week at the Grand Opera House. On Monday night Faust was given; on Tuesday *Cavalleria Rusticana* and *I Pagliacci*; on Wednesday matinee *La Traviata* and Wednesday evening Carmen; on Thursday, Faust; on Friday, *La Favorita*; Saturday matinee, *Cavalleria Rusticana* and *I Pagliacci*, and Saturday night Lucia di Lammermoor.

THE TRAHERN STOCK COMPANY.

The Trahern Stock company is now in its tenth successful week on Long Island, where it has been playing to highly profitable business ever since the opening night. The company's headquarters are at Sayville. An old church has been converted into a warehouse for the storing of scenery and the building of new scenery as it is required. Last week, for the first time in the history of Sayville, two 60-foot baggage cars belonging to a dramatic company were in the freight yards there. The production of *The Cutest Girl in Town*, Jessie Mae Hall's play for next season, is being built at Trahern's warehouse. The present roster of the stock company is as follows: Al Trahern, proprietor and manager; Charles Mark Thall, business representative; Frank Bass, stage director; J. G. Braemhall, stage manager; Harry Masten, director of orchestra; Harry Warde, leader of band; Walter Moyer, carpenter and builder; John Hopper, master of properties; Jessie Mae Hall, Evelyn Foster, Christie Maclean, Alma Chester, Ruby Ross, J. E. Driscoll, J. Irving White, Julien Barton; orchestra, George White, S. M. Cohen, George Bass, Roy Lesser, John Segard, Will Jackson, John Harper, Claude Fisher. The same company has been re-engaged for next season to open at Sayville on June 1, 1908.

NIKAKO BAN REMOVED.

The prohibition against the presentation of *The Mikado* in Great Britain has been entirely withdrawn, according to an announcement made by the Home Secretary, Mr. Gladstone, in the House of Commons on June 17. Some of the members urged that the Government should furnish compensation to the persons who had lost money by the order.

REFLECTIONS

Henri Loeuf has been re-engaged as leading man for Anna Held for next season. The Parisian Model will be used for another year.

A novelty in the way of a public dress rehearsal is scheduled to take place on Thursday afternoon, June 27, at the Lyric Theatre, when E. F. Botzwick will offer *The Hornet's Nest*, a fantastic comedy in three acts by B. H. Nadal.

Stockholders of Sweeney-Shipman Company held a special meeting at Kane, Pa., on June 29 and voted an increase of capitalization to \$250,000, for acquiring new plays and dramatic properties. A substantial dividend was declared on the past season and Ernest Shipman elected general manager for the coming year.

Twenty members of the chorus of *Fascinating Flora* were the guests of Fred Thompson at Luna Park last Friday night.

Max Hoffman has been engaged to write the music for the Rogers Brothers in Panama. Ben Teal will be stage director of the play.

A rumor that Peter Pan will be produced as opera has been denied by J. M. Harris, the author of the play.

Anna Held will close her season in *The Parisian Model* at the Broadway Theatre on June 29.

Mr. and Mrs. J. Irving Southard have returned from Stoughton, Wis., and will spend the remainder of the summer at Wildwood, N. J. They have been engaged by James D. Barton for his presentation of *Ninety and Nine* the coming season.

Arrangements were made last week to bring *The Time, the Place and the Girl* to Wallack's Theatre for an indefinite engagement, opening on Aug. 5. Ben D. Stevens will be associated in the management of the attraction with the Oskin-Singer company.

F. E. Morse made a flying trip from his Summer cottage to New York on June 11 to confer with C. Herbert, manager of the Grace Cameron Opera company, and Miss Cameron, on some very important business for next season about *Little Dollie Dimples*.

The Packard Theatrical Exchange is filling a number of musical and dramatic companies for the Shuberts.

Blanche Walsh, at her home, "The Lilacs," Great Neck, L. I., is convalescing from what was a dangerous illness.

John Reed Scott, author of "The Colonel of the Red Hussars," has signed a contract permitting the dramatization of the novel.

Harry Linton and Aneta Lawrence left last week for Jacksonville, Fla., having contracted with the management of Dixieland Park, at that point, to put in a summer season, eight weeks, producing musical comedies. Arrangements were perfected through the Edward R. Salter Amusement company.

Arthur Donaldson, in collaboration with J. L. Brigham and Tempair Saxe, who wrote the lyrics, has completed a legendary musical drama called *Infemalia*, and is planning for a production next season. Mr. Donaldson, who was the original Prince of Pilsen and last season in *The Blue Moon*, has received several offers for next season, but has not yet definitely settled on any plans.

Earl Burgess, of the Burgess-Himmelein attractions, left last Saturday for Seattle, Wash., accompanied by his wife, Emma Bunting. Mr. Burgess will have in view the location of a number of stock companies on the coast.

Frank Dekum has been engaged for the leading juvenile role in *The Spider's Web*, the new play by John Hutchins, in which Sarah Truax will star next season. Marion Brooks, Hazel Miller and Leo Herbert White have also been engaged.

Ernest Lamson left New York last week for his mountain cabin in Arizona.

Harry D. Carey will again be seen as Jim Graham in his own play, *Montana*, which was one of the road successes of last season. Wade L. Morton will again be the representative.

Dore Davidson, now in London, England, has been engaged by Cyril Maude for the run of *The Earl of Pawtucket* at the Playhouse.

The Fall season at the Majestic Theatre will be opened by a musical comedy under the direction of the Shuberts. The piece is by Mark Swan. After the run of the musical piece the house will be devoted to vaudeville.

Bruce Brayton, of the Southern College Widow company, sailed last Monday for Savannah, Ga., en route to Brunswick, Ga., where he has accepted a position as manager of the Brunswick News for the summer months.

Doris Hardy will spend next week with Lou Ripley at Dorchester, Mass. On July 4 she will be one of a house party given by Mike O'Hara at his home in Salem, Mass.

Edna Wallace Hopper will join the Fifty Miles from Boston company at Boston on July 1.

Starr L. Pixley has returned after a tour through Michigan in advance of Porter J. White in *The Fool's Revenge*.

Ernest Shipman has obtained the rights to *The Walls of Jericho* from James K. Hackett, and will send two companies on the road with the play next season.

A son was born to Mr. and Mrs. Irving Brooks (Countess Olga Von Hatzfeldt) at their home at Covertville, N. J., on June 17. Mrs. Brooks was formerly leading woman in *The Dainty Duchess*. The boy has been named Irving Von Hatzfeldt Brooks.

Beatie De Vole has been engaged for an important role in *The Dairymaids*.

Rev. James Milbank, an Episcopalian minister, has arranged, through the Edward R. Salter Amusement company, for a charming tour next season, playing *John the Baptist*, in Thomas W. Broadhurst's play *The Holy City*.

The following cast has been engaged for Lillian Mortimer in her new play, *Bunco* in Arizona: J. Charles Ungerer, Jack Drummer, Arthur E. Sprague, Frank R. Russell, Herman E. Field, George Wydenham, Robert N. Jackson, Thomas Conrad, Will Clayton, Louis Wallace, Josie Haynes, Mrs. Al. Morgan, C. W. Craver and his original cowboys, ten Arizona Indians and five trained horses. The company opens on Aug. 26.

Marie Starling has placed the agency of all her plays with the Edward R. Salter Amusement company. This includes *Only a Shop Girl*. On the Suwanee River, and her new play in Southern Tennessee, which was produced the present week by a stock company in Bridgeport.

Rose Coghlan, in *Mrs. Warren's Profession*, closed at Denver, Colo., on June 22.

Roselle Knott closed her season in *Allice-Sit-by-the-Fire* on June 22. She will appear in the same play the early part of next season.

Gordon Eldrid, who played the leading comedy in *The Eye Witness* the past season, has been engaged to play the comedy in Lincoln J. Carter's new production, *The End of the Trail*. Since the closing of *The Eye Witness* in Milwaukee on May 18 Mr. Eldrid has been playing dates, and closed at Jackson, Mich., on June 23. He has taken his family to his cottage at Wall Lake, Mich., for a five weeks' rest.

Oliver Labadie and Frank Young, the playwright, are now connected with the Edward R. Salter Amusement company.

Mme. Caplan, upon her recent departure for Europe, was the recipient of a splendid tribute delivered by Emilie Frances Bauer at a farewell concert held in Carnegie Hall. Mme. Caplan, a teacher of note, is also the author of "Practical Hints and Helps for Perfection in Singing."

TELEGRAPHIC NEWS

CHICAGO.

Brewster's Millions—Miss Pocahontas—The Volunteer Organist—Hot Weather Notes and Gossip.
(Special to The Mirror.)

Chicago, June 24.
Brewster's Millions, with the prestige of success in New York, was awaited here with expectation. The engagement at the Colonial, therefore, opened with unusual public interest and Chicago's verdict was anxiously awaited. The endorsement of the play here was qualified, though there was unqualified praise in the reviews for Mr. Thompson's stagecraft in the sensational storm scene aboard the yacht. Edward Abner's Brewster also was enthusiastically approved. His title to stellar honors is clear through the fine judgment and ability shown in all his scenes. Mary Ryan was given a reception when she first appeared Monday night, and in her part of Margaret Grey she showed her usual pleasing type of young womanhood. George Frubert received especial praise for his Nipper Harrison. The company includes Sumner Gard as Archibald Vanderpool, Joseph Woodburn as Joseph MacCloud, Willard Howe as Bragdon, Emily Lytton as Mrs. Dan De Mille, Jack Devereaux as Subway Smith, George Clare as Rawles, Ronald Coghlan as Barbara Drew, Nestor Lennon as Colonel Drew, Cecil Arnold as Janice, Albert Sackett as Grant, Cecile Weston as Trizle, R. S. De Varney as Barge, and Amy Summers as Miss Boynton. The attendance has been good for hot weather.

Miss Pocahontas has been much improved at the Studebaker, and is now a far better production than at first. The scenes are fewer and the whole performance brighter and smoother.

Ethel Whiteside, a popular Chicago singer, has been engaged for a six weeks' engagement abroad. She will begin her European tour at the Alcazar d'Or on July 1.

Maud Harrison is not the sister of Louis Harrison, as stated in the Chicago Tribune dramatic department recently, but of Duncan Harrison. Louis Harrison had a sister named Alice. Another statement in the Tribune credited William Gillette with the invention of a device which had superseded all others for imitating the sounds made by the hoofs of horses trotting or running. He did patent such an invention, but the good sound which is still whacking the marble slab, and the horse's block with handles is still a thumping as of yore.

Billy Betts, after receiving a present of a bulldog from a friend in the South, unpacked a big box addressed to his daughter the other day and found it contained fighting chickens from Arkansas. He is somewhat mystified by the continued arrival of these strenuous mementoes of good will.

A sort of Fourth of July production will be made at the Pekin on July 1 by Manager Motta. The book is by J. Edward Green and Alfred Anderson, and the music by H. Lawrence Freeman. Joe Jordan, and J. T. Brynn. The title, Captain Rufus, suggests the gay display of uniforms. There will be spectacular scenes.

Mabel Montgomery, formerly leading woman of The Players at the Bush Temple, has rejoined the company and will remain several weeks. She appears in June this week and next week in Thea. She has been engaged to star in a new play next season.

Walter Jones, of the Miss Pocahontas company at the Studebaker, has invited all the John Smiths in the city to see him in the part of John Smith to-night. According to the directory there are four hundred and fifty of them. It is expected that the Smiths will be delighted to see a Jones disguised as a Smith.

Along the Mohawk hardly tested the strength of the Summer Players at the Bush, last week, but appeared to please the large matinee audience Thursday. George Farnum seemed to be comically cast as the editor and gave the part many touches of nature. The mingling of humor and gentleness with strength and character was well done. Julia Stewart played Doris Carew rather more deftly than sympathetically, but managed to make the role seem natural. The young attorney, Thornton, as played by Charles Baker, was one of the conspicuously well acted bits of the production. Mr. Baker's fine appearance, sincere manner and skill enable him to give even an unattractive role an interest. Lloyd Ingraham made Barrett, the storekeeper, a complete and clever characterization, which the audience admired to the extent of special applause. William Conklin again showed his ability to do a villain so well as to carry conviction. Ogden Wright, as the printer's devil, introduced a good deal of successful comedy.

The Volunteer Organist, which began an engagement at the Great Northern last week, proved to be a worthy successor drama well acted for the most part. The company included George Nichols as the wayward and repentant man, who came back on New Year's Eve just in time to take the place of the regular organist (the misjudged and abused heroine) and play the accompaniment to Jerusalem sung by a boy soprano. Goldwin Patton played the pastor fairly well and Pauline Eckhart did the lead, Grace Barrett, in a fine and appealing manner that was satisfying and pleasing. The conspicuous male part was Francis Lawson's Nathaniel Mansfield, philanthropist. He looked the part and gave it unusual strength. The cast included Frederick Maynard as the grocer, Phil McCarthy as the handy man, James Ten Brooks as the postmaster, P. J. Nannery as the log cutter, Douglas Flint as the tavern keeper, James Adams as the farm hand, John Bryant as the grain merchant, Nestor Ross and Willie Nelson as choir boys, Virginia Fairfax as the village gossip, Ida Norman as the dressmaker, and Fanny Louise Carter as the log-cutter's wife. The church front setting, with change to interior, was excellent.

The firm of Rowland and Clifford has become the Rowland and Clifford Amusement company. It includes Messrs. Rowland and Clifford, President H. H. Macey, of the National Printing company, and Thomas F. Hanks, secretary of the same company. Stair and Havlin are the New York representatives.

May Hosmer will interrupt Rags to Riches at the Bijou this week to play Napho Friday. Frank Ganss will be left town for a summer outing. A special matinee for chorus girls will be given by Rose Stahl Friday, June 28.

Miss Pocahontas will remain at the Studebaker two weeks more. Following it Richard Golden will come in a new production entitled Poor John, opening July 7 for an indefinite stay. The infant daughter, Annabel, of Mr. and Mrs. John J. Mack, died suddenly at Madison, Wis., June 18, of spinal meningitis, and was buried there June 20. The child was born in London, England, thirteen months ago. Mr. Mack is known throughout the theatrical world as a member of the team of Ferguson and Mack. Mrs. Mack is the popular vaudeville singer, Belle Belmont.

Sunday performances at the Whitney are to be stopped during the rest of the Summer and Wednesday matinees will be added. The company will thus get a chance to enjoy week-end Summer outings.

Manager Will J. Davis, of the Illinois, returned last week from his wedding trip. He was not prepared to say whether Dillingham's participation in the management of the Studebaker would cause a transfer of Dillingham attractions from the Illinois to the Studebaker next season. Davis said he hoped the new deal at the lake front house would enable him to keep an attraction indefinitely when it showed vitality for a run.

The opening attraction of the new season at the Illinois will be Hattie Williams and her company in September. The Man of the Hour is expected to run through the Summer, from the good houses it continues to attract in spite of weather so hot that it has a strong tendency to burn up business at the theatre.

The Chicago Opera House went back to vaudeville yesterday, or, more exactly Saturday night after the closing performance of Captain Careless. Manager David H. Hunt will remain for the present in charge of the house.

May Hosmer, with the Summer stock at the Bijou, played Camille to good-sized audiences last Friday, interrupting the regular bill of Ten Nights in a Barroom. Her Camille interested the audience Friday night greatly, and she gave a creditable performance closing the season. The change of the play, Francis Borge was a good Armand and Paul Anderson was excellent as Duval père. The cast included George Dayton, who was an acceptable De Varville; John Keady as Gaston; Roy Laidlaw as Gustave; Maud Truett as Olympia; Flora Fairfield as Nichette; Louise Lester as Madame Prudence, and Alice Smith as Nanine. The reception of Ten Nights in a Barroom was not enthusiastic.

The bills this week are: Illinois, The Man of the Hour; Whitney, Knight for a Day; Powers, The Chorus Lady; Garrick, The Three of Us; Colonial, Brewster's Millions; McVicker's, The Round Up; Great Northern, Volunteer Organist; Bush Temple, Jane; International, Pekin, In Zululand; Bijou, Summer stock in Rags to Riches.

Robert Mantell in Shakespearean plays has Richard Mansfield's time at the Grand Opera House next season, beginning on November 2.

The Bijou will close this week for two weeks. OTIS COLARUS.

BOSTON.

Warfield Closes—Prosperous Stock Season—Many Successful Musical Comedies—Notes.
(Special to The Mirror.)

Boston, June 24.
David Warfield gave Boston its red letter night in theatricals to-day for his appearance at the Majestic in The Music Master, was the twentieth time that he has played the piece, and it was appropriate that the event should be fittingly observed. The occasion was given prestige by the presentation of souvenir bronze busts of the star. The engagement here has been extended once, but nothing more can be added to it, and after the week Mr. Warfield will lay aside the play and begin preparations for the new piece in which he is to be seen next season.

Another change to grand opera was made at the Castle Square this week. The members of the organization showed their versatility by stepping from The Mikado to Lucia di Lammermoor. The honors of the title role are to be divided this week, for Lois Ewell, who was received with favor when she sang Marguerite in Faust, will alternate Lucia with Helen Darling, who makes her grand opera debut in this part. George Tallman and Henry Davies also alternate as Sir Edgar Ravenswood. The rest of the company sing without change.

There is a novelty in the presentation of Wife in Name Only at the Bowdoin Square this week, for Rita Harrison, a new leading lady, appears in the trying character of the heroine. Arthur Schrems and the others of the stock company appeared to advantage.

It has been a long time since The Strange Adventures of Miss Brown was seen in this city at the Park, and for that reason it seemed almost like a complete novelty as given by John Craig and his company at the Globe. Craig himself played the leading role, and therefore his audience had the unusual experience of seeing him don skirts. It was his first experience in that sort of work, and he covered himself with glory as well as with feminine fiery.

Another innovation to-night was to see Lillian Lawrence in a short comedy, The Versatility of her stock company at the Park was illustrated amply by the presentation of A Milk White Flag, which has not been given here for a long time. The star played the widow, and did it finely, as she does everything. Glittering Gloria will follow.

Summer prices have gone into effect at the Tremont, where The Hurdy Gurdy Girl still holds the stage. Jacques Kruger is proving one of the funniest of all the comedians of the play. Mrs. Annie Yeomans has a rousing reception in this piece.

Fifty Miles from Boston is started upon its second week at the Colonial and is doing very well.

Edna Wallace Hopper has been engaged to play the heroine in Fifty Miles from Boston next season, and she came on to see the opening night of the engagement at the Colonial. A rumor from New York had it that she would take up the character here next week.

Lawrence J. Anhalt, who has been doing such excellent work here as press representative for David Warfield and The Music Master, has also tried his hand as playwright. Gustave Frohman was in town last week with Lawrence D'Orsay, at Keith's, and he secured the rights to two of Anhalt's plays.

Joseph P. Hall, who has been with Wright Lorimer all the season, is back in town for a short time. His friends will be glad to know that he is now recovering from the serious attack of pneumonia which he had when in Chicago.

There was a big celebration of the members of the Mystic Shrine of Aleppo Temple to-day, including a parade with thousands of red faced Shriner in line. Several of the theatrical men in town are Shriner and they took a part.

Clara Lane, of the opera company at the Castle Square, is taking a well earned rest this week, and she is out of the cast of Lucia di Lammermoor. She will reappear next week in The Chimes of Normandy. Otis B. Thayer is another who has a little vacation this week.

On board the Icarus, which sails for Liverpool to-morrow, will be Charles J. Rich, acting manager of the Hollis Street Theatre, and his family, who will spend the Summer in the chateau region of France.

Will J. Block, the manager, was arrested upon meane process last week, on the ground that he was about to leave the State, but was promptly released. This was another chapter in the troubles arising around Comin' Thro' the Rye.

There was great enthusiasm at the Park last week when Lillian Lawrence played for the 3,000th time in Boston—a most remarkable record for any actress to make. The place was packed and the performance of On Parole went with special enthusiasm. The programmes were of silk with medallion portraits. After the strongest scene of the play the entire company was called upon the stage and ushers rushed down the aisle with flowers for Miss Lawrence.

The members of her company presented her with a silver loving cup as a tribute of the esteem, Charles Miller making the speech. Then the others had to give addresses, so that it was a great night all around.

John Levy, assistant manager at Theatre Comique, has joined the list of bridegrooms, having married Sadie Raschensky at Midvale, N. Y., recently. His friends gathered at his home, 11 Hawthorne Street, Roxbury, yesterday, to extend congratulations.

Lores Grimm, the clever boy actor of Fifty Miles from Boston, has a grievance against critics of Boston. He came here last week and two of the papers gave all the credit to the other boy who carries a drum and doesn't speak a line.

J. J. Garrity remained over in Boston for a few days after the close of the season of The Time, the Place and the Girl, at the Colonial, and now he has gone on to New York to prepare for the reopening there at Wallack's, the first Monday in August.

JAY BENTON.

CINCINNATI.

The Mocking Bird—Kennedy's Wild West—Well's Band—General Notes and Gossip.
(Special to The Mirror.)

Cincinnati, June 24.
The second week of the opera at Chester Park opened last night with The Mocking Bird as the bill. Marion Stanley making her first appearance of the season in the principal role. Other prominent parts were in the hands of W. H. Clark, Bud Ross, Tom Ince, Sam Mylie and Josephine Bartlett. The attendance was large and a prosperous season is evidently ahead for the company. Next week Robin Hood, with Rose La Harie featured as Alan-a-Dale, will be the attraction.

Well's Band is attracting splendid patronage at the Zoo, and will be a welcome visitor at that park in the future. This is its last week.

Kennedy's Wild West has opened at Coney Island for a three weeks' stay, and is attracting immense patronage.

Thelma Fair, who was to sing the prima donna role in The Fortune Teller last week at Chester Park, lost her voice on the opening night, but having no understudy was obliged to go through the performance as best she could. She was greatly helped by the sympathetic attitude of the audience. For the remainder of the week she spoke her lines and another member of the company sang the solo numbers for her.

An ordinance which has been quietly sleeping in Council for several months and the object of which is practically to prohibit minors from attending the theatre unless accompanied by their elders, was suddenly brought up for hearing last week. After it had been vigorously advocated by a number of speakers, it was discovered that no notice had been given local managers of the hearing, and that most of them were away on their vacations, whereupon further consideration of the matter was postponed until a later date.

H. A. SUTTON.

WASHINGTON.

Aborn Opera Company Subbarness of Geraldine—Arden Stock Company—Luna Park.
(Special to The Mirror.)

Washington, June 24.
The fifth week of the Aborn Opera Company's successful season at the New National Theatre was ushered in to-night with an artistic performance of Planquette's The Chimes of Normandy. The company this week is reinforced by the appearance of William Wolf, who scores a decided dramatic success as Gaspard, the miser, and by charming Grace Orr Myers, one of the best of Serpentes. The Marquis of Karl Statt, the Gremlins of Harold Blake, the Balles of Robert Lett, and the Germaine of Sabery D'Orell were received with great approval by the audience. The Fortune Teller is next week's announcement.

The Subbarness of Geraldine, Clyde Fitch's comedy, is a strong selection to further the pronounced popularity of Hilda Spong, Charlotte Walker and the favorites of the Columbia Theatre Stock company for the seventh week of the successful season at this house. The presentation before a large opening audience was widely praised for its excellent first night's completion, which is the rule, not the exception, under Percy F. Leach's direction. Hilda Spong as Geraldine Lang is again at her best, registering another decided hit, with Charlotte Walker as Vi Thompson, the girl from Buenos Aires, a close second in popularity. The company is admirably placed as follows: Count Kinsky, Guy Combs; Lord Tilbury, Herbert McKenzie; Mr. Wrighton, Walter Howe; Crager, William Lamp; Jara, George Gaston; Thornton, Guy Nichols; Mrs. Wrighton, Edna Darling; Franklin Handt, Frances Young; Mrs. Matthews, Dorothy Hamman; Mack, Fred, Fanny Hart, and Miss Piney, Edith Luckett.

Sardou's A Scrap of Paper, that so distinctly won the strong approbation of the large audience at the Belasco Theatre to-night, showed again direct evidence of the capable and engaging artistic qualities of the Edwin Arden Stock company. Edwin Arden, who is always to be relied upon for work of a distinctly pleasing character, again gained the favorable approval of the audience in the congenial role of Prosper Couramont. The Belasco's new leading lady, Amy Ricard, readily became a favorite for a clever performance of the role of Susanne. The Forest of Arden Roof Garden proved a most delightful retreat between the acts during the heated period of the past week. Next week, The Rivals, with Arden as Bob Acres, will be the offering.

Wedding bells rang merrily last Wednesday for popular Barney Kiavans, assistant treasurer of the Columbia Theatre, who upon that date married Helen Margaret Roper, a prominent young society leader of this city.

Luna Park draws the crowds. Halcy's Military Concert Band has just concluded a big three weeks' engagement there. Charles J. Goodell's up-to-date methods in the management of this suburban resort presents many novel free exhibitions upon the hippodrome stage. The leaders this week are the Laurent Trio of expert acrobats. Weaver's American Regimental Band commences a fortnight's engagement. An added big event is the Baby Show the last of the week, in which Washington and Alexandria, Va., babies between the ages of six months and two years will compete for prizes.

The Lyceum Theatre Stock Burlesque company is in its third week. Opening and closing burlesques are presented with an olio of meritorious acts interspersed.

To-night's performance at the Columbia Theatre is for the benefit of the Choral Society's Jamestown Exposition trip. An interesting book of the local theatrical season is the bound volume just issued by Robert Edgar Long, of Green Room Glissade, the weekly organ of the New National. The book contains decidedly interesting matter.

JOHN T. WARD.

ST. LOUIS.

Virginia Harned in Iris—The Isle of Champagne—Police Benefit—Duss Band—Gossip.
(Special to The Mirror.)

St. Louis, June 24.
Virginia Harned started a four weeks' engagement at the Suburban last night before a large audience. The play was Iris and the audience was enthusiastic from the rise of the curtain to its fall at the last act. The appearance of William Courtenay in the cast was responsible for much of the enthusiasm. His support of the star was excellent, and in fact the whole cast was beyond criticism. The first appearance with the company of Ida Adair was an important feature of the performance. Miss Adair is accomplished as well as beautiful. She is the wife of Walter P. Gilbert, the comedian of the Suburban company.

The Isle of Champagne opened at Delmar Garden Sunday and received a rousing welcome. John E. Young as Pommeroy seems to be right in his element, and his work yesterday was heartily applauded. Joe Intropoli is prominently called this week and has added a few more laurels to her record. The Delmar organization has seldom produced anything better, and The Belle of New York, which is to be revived next week, is looked forward to with great interest.

The West End Heights Stock company appear this week in The Sultan's Daughter, Ethel Fuller in the leading role and as usual pleased the large audience that greeted her yesterday.

The last week of the Police Benefit will be a memorable event here. Forrest Park Highlands could hardly accommodate the great crowds that flocked there all last week. The vaudeville attractions were the best ever offered in the theatre, and as a result the association will be greatly benefited by the success. Colonel Hopkins is now one of the most popular men in St. Louis, and his park has become the most enjoyable resort in the city.

Amelia Birmingham has departed for her mother's home at Hicksville, O. Her success here is well known, and the many friends she made during her brief stay entertained her a few hours before she left the city.

PHILADELPHIA.

Sothern-Marlowe Engagement—Shaw Opera Company—Dumont's Minstrels—At the Parks.
(Special to The Mirror.)

Philadelphia, June 24.
At last we are having Summer in earnest, and is playing havoc with indoor amusements. This is the final week of the season at the New Lyric Theatre, a season which has been throughout remarkable for first-class attractions, large receipts and patronage by our most respectable amusement-seekers. E. A. Sothern and Julia Marlowe in their final appearance as co-

stars are the attraction. Romeo and Juliet, Hamlet, and Twelfth Night constitute their repertoire. In spite of all counter amusements the engagement promises excellent returns.

The Shaw Opera company at the Park Theatre for the third and final week presents The Bohemian Girl. It is fully deserving the high honors accorded it during its stay in the Quaker City.

Cole and Johnson, with The Shoo-Fly Regiment, continue at the Casino with their merry and amusing performance and hope to remain open for the Elks' convention.

Dumont's Minstrels, at the Eleventh Street Opera House, reopen for the week of July 15. Hugh Donaghy, Vic Richards, Fox and Ward, Charles Turner, Jerry Cunningham, Ben Franklin, Gildrick, Dempsey, and McCool will do the entertaining with the latest burlesque, Joining the Elks.

The parks offer the following attractions: Arthur Pryor's Band at Willow Grove. Verdi Italian Symphony Orchestra at Woodside. Third Regiment Band at Beechwood. Roman Imperial Band at Washington Park on the Delaware.

The Forest Theatre, Broad and Sansom streets, is rapidly nearing completion and will be ready for opening by Sept. 1. The houses, Nixon and Zimmermann, at their own expense will be compelled to purchase the entire seating capacity of the house and carpet the same, the cost amounting to over \$12,000.

The Supreme Court having recently decided that a fire escape or similar balcony may not extend over adjoining property, the Weightman estate began the construction of a new fire escape at the Garrick Theatre on the north side of Sansom street, east of Broad, yesterday.

S. FERNBERG.

HONOLULU NOTES.

Mrs. Temple's Telegram—Rock Company at the Orpheum—Opera House May Be Sold—Notes.
(Special Correspondence of The Mirror.)

Honolulu, I. H. June 7.
At the Hawaiian Opera House (W. G. Irwin and Co., mgrs.), Mrs. Temple's Telegram was presented on June 1 by local talent, to a good house. Hamilton Hill, baritone, is announced.

At the Orpheum (Joseph Cohen, manager) the Elieford stock company in its last week, June 3-8, presented The Sign of the Four, The Turkey Girl, and The Ragged Hero. The engagement has been very successful and would be further prolonged were it not for the coming hot weather.

Mackenzie Gordon gave a second concert at the Moana Hotel on May 22, which was largely attended.

The Hawaiian Opera House site has been offered to the government for a federal building. If accepted the Opera House will be torn down, leaving the town with but one theatre.

It is now certain that Andrew Mack will play a return engagement here, on his way back from Australia. The contracts, has been heard from in Melbourne, where she was very successful.

THE HONOLULU.

A LEAGUE AFTERNOON OF SONG.

The weekly open meeting of the Professional Woman's League, held yesterday, served to place before the club members the merits of their new chairman of the Committee on Music, Mrs. Scott Payne. Mrs. Payne had charge of the entertainment of the afternoon and made it highly delightful with a programme consisting entirely of singing with Schubert's "Serenade" sung by the Elsie Laidler Quartette, and closing with "Lullaby" sung by Pearl Young, of the Snowman company. The Elsie Laidler Quartette also sang a lullaby called "Kitty Babs," with a clever imitation of a baby's humming. Joseph Phillips, of the De Wolf Hopper company, contributed "The Night Has a Song," "Spring," and "Sing Me to Sleep," were given by Marie Walsh, recently with the Prince of Film. Mrs. Payne deserves credit for her excellent accompaniment to all the music. The formal way by Mrs. Westford, the President. Literature will be discussed on the basis of music, and July 1 will be literary afternoon at the club, with a lecture upon Old Heidelberg and student life.

ACTORS' BASEBALL LEAGUE.

The contest in the Actors' Baseball League grows steadily more exciting. The past week has brought some interesting changes in the percentage column and three teams are now tied for first place. The standing of the clubs is as follows:

Club	Played	Won	Lost	Percent
Red Mills	5	4	1	.800
White Hats	5	4	1	.800
Yankee Doodles	5	4	1	.800

THE ONLY MEDIUM.

Paul Scott, manager of the Darcy and Wolford agency is enthusiastic in his praise of The Mirror as an advertising medium. He states that letters and telegrams from all parts of the country poured in as a result of the announcement in The Mirror that The Girl Paty was available for stock.

CUES.

William C. Andrews was seen last week in the late Roland Reed's comedy of Humbug at Anson Hall, Java Street, Brooklyn. As Mr. Andrews has appeared in this comedy over one thousand times a very smooth performance was given to good business.

Edward Waldmann has returned to New York to organize a company to play a Summer tour in Faust. He will open the middle of July.

Kathryn Sainpolis while roller skating recently fell and sustained a broken arm. She is doing as well as can be expected.

A son was born to Mr. and Mrs. Irving Brooks (Countess Von Hatzfeldt) at their home, Coyneville, N. J., on June 17. The little fellow will be named Irving Von Hatzfeldt Brooks.

Irving Brooks will fill a special engagement with the Aborn Opera company in The Fortune Teller at Washington, D. C.

In the Bishop's Carriage was presented yesterday in London, adding another to the already large list of American plays now being presented in London.

AT SUMMER PLACES.

F. E. Morse and his brother, W. E. Morse, a jeweler at Danvers, Mass., entertained about twenty friends at a real old New England clam-bake at their cottage at Point William Penn Hunsay, Danvers River, recently. The clams were served and dug by F. E. Morse himself.

Mr. and Mrs. Ray Bankson and their daughter are spending the Summer at Lake Brady, O. Mr. Bankson recently purchased a cottage at this resort.

Edward Foley is spending a delightful vacation at his Summer home, Isle Perrot, on the St. Lawrence River, near Montreal. With Mrs. Foley (Maude Erskine) they are enjoying daily outings in their new launch Petrel.

Paul Gilmore, accompanied by his wife, is at Haddon Hall, Atlantic City, for the Summer months. He has taken with him the script of his new play by George V. Hobart.

Mr. and Mrs. G. N. Cuming (Toby Craig) will spend a month on the Gasconade River on their boatboat Phil.

Maudie Lincoln Pixley is spending the Summer at her bungalow at Klamath Lake, N. J., entertaining a party of friends.

Al Lawrence, the popular monologue artist, owns a farm at Lake Brady and is always happy when an opportunity presents itself to enable him to get back "on the farm." He thinks there is no spot on earth quite as pretty as Brady and his farm.

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Members of the profession may subscribe for THE MIRROR from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

A CHURCH ENTERPRISE.

The new theatre just opened in connection with St. Vincent's College, Chicago, is a notable example of the possible association of the stage and the church.

This new theatre was built by the priests of St. Vincent's, and will be managed by them. It was formally dedicated recently by Bishop Muldoon, who claims there is nothing strange in the church lending itself to the theatre, in view of history and the possibilities for good that rest in the theatre under church direction.

While this new theatre will be devoted on occasion to church uses it will also be a public playhouse under the supervision of the faculty of St. Vincent's College. Plays and operas to which the public will have access will be presented at intervals. On the evening following its dedication the theatre opened with the opera Otho Visconti, and the production was a success.

The new building challenges interest because of many architectural innovations. All the seats, with the exception of boxes in the balcony, are on the main floor, and each aisle leads directly to an exit, of which there are twenty-four. A magnificent octagonal dome surmounts the auditorium, and on its panels are eight notable mural paintings. The exterior design follows the line of the old Spanish mission. The auditorium is 84 feet deep, 100 feet wide and 56 feet high. The main floor, including ten boxes, has a seating capacity of 1,075, and the balcony boxes will accommodate 250 persons.

For many years the Catholic clergy have been friendly to the theatre. Even before the growing toleration of the stage by other religious denominations they encouraged the better manifestations of the playhouse, recognizing the power of the drama for good, as well as endorsing it under certain conditions as a means of recreation, and many Catholic educational institutions produced plays before this form of intellectual exercise was adopted by the secular colleges.

The theatre can have no better friends

than those of the church who indorse it, for this element of support and encouragement makes for its betterment through patronage of that class of drama that gives the stage dignity and authority.

A MARVELLOUS GROWTH.

THE MIRROR last Summer noted an amazing increase over previous years in the number of stock companies operating throughout the country during the interval between regular seasons. But from present indications this Summer will see a greater number of these organizations than ever before during the period since the abandonment of the old stock company system. In fact, it is possible that to-day more stock companies are operating than ever before in the history of the theatre of this country.

While a great number of the stock companies now playing have been organized for the Summer season, or for any period of that season profitably possible, it is plain that the number of stock organizations formed to play during the regular theatrical season is increasing from year to year. In fact, there are those well informed in the theatrical matters that believe there is evident a tendency toward the conditions which prevailed before a commercial organization of the theatre obtained.

Of course there is no immediate probability that stars and combinations will stop traveling and seek permanent fields. A great number of actors of stellar note and companies appearing in plays of the first class will, no doubt, continue the itinerant vocation. But last season there were a number of stars who indulged the old habit of traveling from stock company to stock company, and appearing in plays with which they had been identified in other circumstances, as well as in other drama used by the organizations visited. If the number of stock companies operating during the regular season goes on increasing, and business restrictions of the kind that have characterized centralized management are not relaxed, there may be other stars who will see possibilities in this direction that will tempt them to abandon the regular field.

The effects of this increase in the number of stock companies will be felt in many directions. If it goes on, there will come a time when there must be many experiments with new plays which in other circumstances might never be tried. This season, it has been noted, a number of new plays have been put on by Summer stock companies, and still others will follow. Dramatic authors will profit in any case, for the increased demand for plays made by these companies is already notable.

THE MIRROR elsewhere this week publishes an interesting article on the stock companies and related subjects, with a reasonably accurate list of companies now playing, arranged by States. This list will amaze many persons who have not followed the revival of activity in this field.

A TOWNSHIP THEATRE.

In Shawnee township, just West of Lima, O., in a sparsely settled locality, a new theatre recently erected was dedicated the other day.

This playhouse, which is literally "in the country," is the result of township wealth recently acquired. The government of Shawnee has a large revenue derived from taxes regularly levied upon Standard Oil property located within its borders. The inflow of money from this taxation has been used to pave all the country roads with brick or macadam, and for all other public improvements that the authoritative residents could think of. Funds for which there was no immediate use began to accumulate, and finally the farmers of Shawnee decided that they wanted a theatre. This notion took form immediately, and a theatre is the result.

This is undoubtedly the most unique playhouse, considering its environment and the circumstances of its erection, in the world. Whether it will be included in any circuit, and visited by traveling companies, is not at the moment known. Surely it cannot be more than a "one-night stand" theatre, and probably one attraction a month would be all that could find profit in it. Still, the farmers who desired this theatre may find pleasing uses for it. If they cannot find plays and players from regular ranks to fill it they might form an amateur dramatic association and become their own actors.

THE BENEFIT OF ADVERTISING.

During the past week the Edward R. Satter Amusement Company received four communications from foreign countries, all in answer to advertisements that were published in THE DRAMATIC MIRROR. One was from Kingston, Jamaica; one from Mexico City, Mexico; one from Berlin, Germany; and another from London, England. The one from Berlin came addressed as follows: "Keep you eye on Satter." New York City, U. S. A., and reached its destination all right.

PERSONAL



MORRIS.—Here is a Summer portrait of Clara Morris, with her Japanese spaniel, "Mona," on the piazza of her home, "The Pines," at Riverdale-on-the-Hudson.

WILLARD.—Lee Willard has just completed a successful tour of the West, and is now in New York arranging for an early opening next season.

BREWER.—Edmund Brewer returned to New York last week, from London, where he has been playing in Strongheart. He resumed his role of Ryder in The Lion and the Mouse at the Hudson Theatre last night.

BERNHARDT.—Sarah Bernhardt has been elected to the Society of Authors of France. She has always shown great interest in the society.

NAGEL.—Emma Cecile Nagel, a very accomplished young vocalist, has won note during the past season by her singing in this city and Boston and elsewhere. She was a feature at the annual entertainment of the New York Newsdealers and Stationers' Protective and Benevolent Association at the Murray Hill Lyceum, and has been engaged by Charles Frohman for The Little Cherub next season.

WOODS.—A. H. Woods, who has been seriously ill with pneumonia for the past three weeks, is considerably better, and will go to the country for a long rest as soon as his condition permits.

MOODY.—William Vaughan Moody, author of The Great Divide, has returned to Chicago after a trip abroad, which included Algiers.

SUTHERLAND.—Mrs. Evelyn Greenleaf Sutherland sailed last week on the Ivernia for Liverpool. With her husband, Dr. J. P. Sutherland, dean of the Boston University Medical School, she will go to the North of Scotland for two months. Her co-worker, Beniah Marie Dix, is now in Cornwall, where she is putting the finishing touches upon a new novel.

LISTON.—Mrs. Hudson Liston has been seriously ill at her home in this city for the past three weeks with pneumonia. Her illness has caused a postponement of the operation on Mr. Liston's eyes, by which he hopes to be enabled to recover his sight.

BEACH.—Rex E. Beach, author of "The Spoilers," was secretly married, it is said, about a month ago to Edith Crater. The bride is a sister of Aline Crater, who is appearing in The Red Mill.

HARDY.—Mrs. Helen Avery Hardy, the general press representative of the Shuberts, contributes to the current number of the People's Magazine a story entitled "Humpty of the Tenements."

NETHERSOLE.—It is reported that Olga Nethersole will produce next season a dramatic version of the opera Ariane, by Catulle Mendes.

NORTON.—William Norton, who has been playing important roles with the Keith and Proctor company at the Harlem Opera House, will, accompanied by Mrs. Norton, start on a European trip early in July.

TRUST INDICTMENTS DISMISSED.

Judge Rosinsky in the General Sessions Court on June 19 dismissed the indictments against Marc Klaw and Abraham L. Erlanger for conspiracy in combining for the restraint of trade. The judge holds that theatrical amusements do not constitute trade or commerce.

The indictments were handed down on Jan. 31 last and decision was held until last week. Jointly indicted with Klaw and Erlanger were Al. Hayman, Charles Frohman, J. Fred Zimmerman, and Samuel F. Nixon Nirdlinger. The motion to dismiss the indictments was made only in behalf of Klaw and Erlanger, Edward and Alfred Lauterbach, Levi Mayer and P. J. Rooney appearing for the defendants.

Judge Rosinsky's decision comprises about 8,000 words and recites at length the law and decisions on the subject of trade and commerce. He finds that theatres are not necessities of life and that the theatrical business is not to be considered as anything more than a private enterprise. He says:

"The defendants were engaged in a private business and hence were not obliged to aid a business rival by permitting him to use their private business premises. They had the undoubted right to back or to refuse to back any production that they saw fit, and to maintain and close any of their theatres at their option. There was no motive on the part of the defendants to injure Shubert, Belasco or any other person; their motive was to promote their own business and to refuse to do business with persons who should produce attractions with their rivals."

Although their agreements contain certain restrictions and although they may have subjected their competitors to expense and inconvenience, there can be no conspiracy under subdivision 5 of section 160 of the Penal Code, since the purpose of the defendants, as well as the methods pursued by them, were not unlawful; nor does the evidence show that the defendants committed any illegal act by legal means. In the light of the foregoing definition of trade, play, entertainment and theatre and of the (foregoing) decisions, it seems to me that plays and entertainments of the stage are not lawful commodities of common use and that the business of creating, leasing and controlling theatres and producing plays therein is not trade and that, therefore, the defendants did not commit acts injurious to trade and commerce. After an exhaustive examination of the subject of what is trade and commerce, I have failed to find any decision, nor has my attention been directed to any decision, classifying theatrical amusements as "trade" and "commerce."

MOVING PICTURES IN REGULAR THEATRES.

The suggestion in last week's MIRROR that the theatre managers, especially in one-night-stand cities and towns, would do well to go into the moving picture business as a side issue and as protection against the competition of the five-cent theatres, has brought out the fact that several managers in various parts of the country are already adopting this policy.

In Baton Rouge, La., Manager Walter Fowler of the Elys Theatre, is running a moving picture entertainment with vaudeville during the summer, and may continue the same feature on off nights during the regular season. In Urbana, O., Manager Edward Clifford, of the Clifford Theatre, controls the amusement field, having two moving picture theatres in operation. In Morgantown, W. Va., the Grand Opera House, H. A. Christy, manager, has a moving picture entertainment regularly.

Other one-night-stand managers are said to be contemplating similar departures and doubtless there will be many more who will take up the same policy during the coming season.

GUSTAV MAHLER TO CONDUCT HERE.

Gustav Mahler, it is announced, will conduct at the Metropolitan Opera House the coming season, beginning Jan. 5, 1908. For the last ten years he has been director of the Court Opera at Vienna. He was born in Bohemia and is under fifty years of age. He took the philosophical course at the University of Vienna, and studied the pianoforte with Epstein and composition and counterpoint with Bruckner at the Conservatory. He was Kapellmeister at the Court Theatre at Cassel, from 1883 to 1885, going then to Prague as Anton Seidl's successor, under Angelo Neumann, and then to the City Theatre at Leipzig. He was three years director of the Royal Opera at Pest, from 1888 to 1891, which he thoroughly reorganized, and was six years Kapellmeister at the Hamburg City Theatre, before receiving his appointment to Vienna.

ARONSON TO PRESENT OPERA IN MEXICO.

Rudolph Aronson is in Mexico City, making arrangements for an operatic season next autumn for a company under the direction of the Italian composer, Leoncavallo. The company will confine itself to the production of Leoncavallo's works, including his last opera, Mala. Aronson has also been in Havana, where he received a large preliminary guarantee for the appearance of the company at the Teatro Nacional. He is conferring with the government in Mexico and says there is no question that he will receive the guarantee that he expects. The company will come from California and then, in order to avoid the quarantine in Cuba against Vera Cruz, will go to New Orleans before visiting Havana.

FURST LEAVES BELASCO.

William Furst, for the last five years musical director for David Belasco, has severed his connection with that manager. During his affiliation with Belasco he wrote the orchestral settings for such plays as The Darling of the Gods, Adren and Du Barry. He has signed a contract with Maurice Campbell, for whose production of The Christian Pilgrim he has written the music.

LETTER TO THE EDITOR.

A Novel Suggestion for a Sounding Board.

To the Editor of THE MIRROR:

SIR.—A visit to the Hippodrome convinced me of the importance of water in front of the actor or singer. Without the water in front the voice was scarcely heard; with it in front the same voice was clear and distinct. Therefore, cloth, etc., in front will deaden sound; water will make it louder. If water then be put essentially in front of an immense stage who can say that the actor cannot speak his lines so as to be heard? Shakespearean and other plays could then be produced on a grand scale and at prices the masses could afford. Money enough would be made to make such an enterprise profitable to the investors. The thing to concentrate on is to help the actor's voice vibrate in all parts of the house without the necessity of straining it. This can be done, I believe, by a sounding board, as it were, made by a sheet of water in front of the curtain.

MICHAEL O'BRIEN.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded (if possible).]

WILLIAM WALTERS, Allentown, Pa.: Write to the secretary of the Players' Club.

A. A. S., Philadelphia, Pa.: THE MIRROR does not answer questions of this character.

AN OLD CRITIC, New York: Holbrook Blinn played Napoleon in The Duchess of Dantzig. The School Girl was presented at Daly's Theatre.

L. M. C.: Ole Bull was a Norwegian violinist. He was born in Bergen, Feb. 5, 1815, and died in the same city Aug. 18, 1880. A large part of his life was spent in this country.

TRUMPER, Columbia: It is generally maintained that the first American play performed by a regular company at an established theatre was a piece called The Contrast, written by Royall Tyler and presented at the John Street Theatre, New York, on April 16, 1787. It was announced as "a comedy in five acts by a citizen of America." Those in the company were Messrs. Wignell, Hallam, Biddle, Harper, Morris, Lake and Mrs. Morris, Mrs. Harper and Miss Tube. This company had come over in 1752 and had presented The Merchant of Venice for its premiere. The Contrast had a run of four performances, and was much praised, though it now seems trivial and stupid. Its author was a well-known jurist, wit and poet. He wrote several other plays, Mayday; or, New York in an Up-roar, and Georgia Spec. He also wrote for magazines and newspapers.

CURRENT AMUSEMENTS.

Week ending June 29.

ACADEMY OF MUSIC—Closed June 22.
AERIAL GARDEN—George M. Cohan in The Hunchback—4th week—19 to 24 times.
ALHAMBRA—Vaudeville.
BELASCO—The Rose of the Rancho—31st week—323 to 340 times.
BROADWAY—Anna Held in The Parisian Model—31st week—216 to 222 times.
CABINO—Fascinating Flora—4th week—39 to 46 times.
CIRCLE—Closed June 22.
GARRICK—William Collier in Caught in the Rain—20th week—302 to 309 times.
GRAND OPERA HOUSE—Closed June 22.
HARLEM OPERA HOUSE—Stock co. in The Lion.
HERALD SQUARE—Eddie Foy in The Orchid—12th week—96 to 98 times.
HUDSON—The Lion and the Mouse—30th week, plus 2nd week—9 to 16 times.
HURDIE AND SEAMON'S MUSIC HALL—Closed June 22.
JARDIN DE PARIS—Vaudeville.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 22D STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock company in Man and Wife.
KEITH & PROCTOR'S 58TH STREET—Vaudeville.
KNICKERBOCKER—Montgomery and Stone in The Lyceum—The Boys of Company B—12th week—59 to 96 times.
LYRIC—The Road to Yesterday—113 times, plus 11th week—81 to 88 times; Thurs. mat.—The Hornet's Nest.
MADISON 50. BOOF—The Maid and the Millionaire—1st week—3 to 9 times.
METROPOLIS—Adelaide Kelm Stock in Lash, the Forsaken.
PARADISE BOOF—Vaudeville.
PASTOR'S—Vaudeville.
SAVOY—The Man of the Hour—30th week—385 to 345 times.
VICTORIA—Vaudeville—Matinee.
WEST END—Van den Berg Opera in Fra Diavolo.

THE USHER



Charlotte Stopes has contributed to the *Fortnightly Review* an article in which, while she agrees with the Elizabethan Society and others who contend that the plays of Shakespeare and his contemporaries should be played as written, and without overburdening them with scenery, she adduces facts to show that the Elizabethan stage was not so barren of scenery and accessories as the extremists on this subject assume.

Miss Stopes draws from the literature of the time and from various documents to prove that there were devices for illusion aside from the text of the plays and the art of the players.

She shows that in one play presented before Queen Elizabeth there was provision for the cost of "a chariot 14 feet long and 8 broad, with a rock upon it, and a foundation therein for Apollo and the nine Muses"; and that a certain sum was paid "To William Lyzarde for painting a castle, the Rock in the Castle, pillars, Arcaterie, frieze, corniche, the roof gilt with gold and fine silver, the armes of England and France upon it," etc., and another sum "To Arnold, the painter, for Andromeda's picture," as well as reward "To Henry Callaway for provision and carriage of trees and other things to the Court, for a Wilderness in a play tymbre for the forest, fir poles," and pay also "to one that gathered moss."

Of course it is probable that productions of plays at court and in semi-royal places were more elaborate than those in the yards of inns and like scenes, where signs like "This is a wood" were the simple aids to imagination.

Beecham Tree has been honored by the Emperor of Germany, who has conferred upon him the Order of the Crown of the Third Class, and this should offset to the actor the harsh sayings of the Berlin critics, who did not like his interpretations of Shakespeare characters. J. T. Grein, a London critic, who was instrumental in Mr. Tree's visit to Germany, has also been honored by the Kaiser, who has conferred upon him the Order of the Red Eagle of the Fourth Class.

While compensation of some sort usually comes to players of note who visit most foreign countries, it would seem from recent news from Copenhagen that all actors of other lands who include any Russian territory in their itineraries should be careful as to how they professionally appear.

A Danish company that recently visited Finland appeared in *The Merry Widow*, a comic opera, which has set all Europe singing. In one town the Governor-General of the province sent for the principal comedian after the performance. The functionary addressed the actor in Russian, and the actor imagined that he was the object of a compliment and comforted himself accordingly. The smiles of the comedian, however, suddenly came off when an interpreter, translating the utterances into Danish, revealed that the Governor-General had fined the actor \$1,250 because his make-up too nearly resembled the Governor or himself, who, like the actor, is very fat. The levying of the fine was accompanied by a peremptory direction to the actor to alter his make-up before appearing there in the character again.

In various cities the dramatic editors have been reviewing the past theatrical season. Most of them have confined their efforts to proxy facts, but now and again one or another shows imagination in his retrospect, as witness this, from Lewis Hillhouse, in the Cincinnati *Times-Star*, in which he gives the theatre a living personality and speech, calling his essay "The Plight of the Closed Theatre":

"They have put out my lights, and I am dark. The season's over, and here I wait in dusty solitude until the sun reaches its apollon promising the cool airs of the Autumn. It's no fault of mine that I'm out of business for the nonce. They have covered up my chairs with white cloth, giving me the look of a sepulchre. My doors are locked, and my curtain is hauled to the topmost notch. Silence reigns where laughter and sometimes sobs have kept me company for these many, many months. I'll tell you, friend, I've seen a lot this Winter—and much of it I cannot tell you, for if I did, you would know all the inner secrets of the business; some dear illusions would be swept away, my friend; no, 'tis best not to know some things, sometimes. In the long weeks to come I shall take from out of their hiding places the echoes of many a famous player, and listen once more to the words that have been spoken. Why, friend, this great proscenium is plastered thick with the invisible echoes of tragedy, comedy, and the songs of fair women. Here and there I can probe into a crevice and draw from out its sedition the dream song of a love-sick maiden. I

can slich from another the imperious lines of a Shakespearean king; from this one I may drag the scream of hate, from that one the laugh of the glad, and from still another cawcaw I may slich the echo of the death rattle in the throat of a cowboy hero. For I am the Spirit of the Dead Season, and I have company. This empty cathedral of the drama is filled with ghosts whom I may summon to amuse me, according to my mood and fancy. I am the concrete result of weeks of tears, laughter, sighs and hopes, satisfaction and disappointment, for indeed I am the Spirit of the Dead Season.

Judging from the season's reviews in some cities, the writers thereof, pessimistic as to facts, have been impelled to invoke fancy.

In some towns in the West newspaper competition is at least as sharp as competition in the theatre; and strange means are employed to add to circulation.

Thus, in an Illinois town, a newspaper has been printing in its columns coupons which, cut out and presented at a local theatre, secured admission for "lady readers."

This scheme was announced as "by arrangement" with the management of the theatre at which the coupons were redeemed with seats. And as the theatre was generously advertised in the newspaper, it is not difficult to find the *quid pro quo*.

FRANK COOMBS AND MURIEL STONE.

Frank Coombs and Muriel Stone, whose pictures appear on the first page of this issue, are artists of a calibre that makes their appearance a delight where good vaudeville is presented. Their playlet by Charles Horwitz, entitled *The Last of the Troupe*, has met with much appreciation wherever played. Their tour throughout the West was extremely successful, and caused them to be thoroughly appreciated by local managers wherever they appeared. Mr. Coombs is well-known as a minstrel tenor of excellent reputation. Miss Stone, who has appeared in many of the best productions in the East, has gained recognition as an actress of much talent. William L. Lykens has assumed the business management of this couple and time is now being arranged for them at the principal theatres controlled by the Keith and Frodoor management. Mr. Coombs and Miss Stone, since their last appearance at Keith and Proctor's Union Square Theatre, New York City, have made valuable additions to their act and it now stands out prominently as one of the very best singing and comedy numbers before the public. The rapid strides this duo have made in the vaudeville ranks since entering them will no doubt prove a delight for many friends and well-wishers, and it is pleasant to record the fact that every bit of their success has been gained by hard and conscientious work.

ALBERTA GALLATIN'S NEW PLAY.

Eldridge and Meakin have just signed a three years' contract with Miss Alberta Gallatin, and will star her in a new play dealing with western life, entitled, *Judith of the Plains*, commencing the season about August 30. Miss Gallatin will be supplied with a new play each season by her managers and will tour the South and West, where she has achieved an enviable reputation as an artist in such plays as *Ghosts*, *Cousin Kate*, *Dorothy Vernon of Haddon Hall*, and others. Miss Gallatin's portrayal of Rosalind a few years ago at the Madison Square Theatre, New York, in *As You Like It*, is well remembered. Mrs. Henry George wrote: "Since the days of Adelaide Neilson I have never seen Rosalind better portrayed than by Alberta Gallatin."

Eldridge and Meakin are now engaged in selecting Miss Gallatin's supporting company, which will include several well known players, and Brunton Brothers and McDonald are building the production.

THE LAMBS' ANNUAL "WASH."

On June 18 the Lambs' Club held its annual "wash" at the Larchmont Yacht Club. A great crowd was present. There were all kinds of sport, from tennis to baseball, and for something over twelve hours the fun kept up. Among the many present were Wilton Lackaye, Edgar Smith, Franz Unger, William Curry, Joseph Grimmer, Clay M. Greene, George V. Hobart, Neill McKay, W. M. Greenwood, William F. Mohr, Frank Belcher, Ben Hendricks, John Brander, Charles Lane, William Comp, Holbrook Blinn, William De Vries, Gustav Weinberg, Harry Billings, Morton W. Swift, Albert Perry, Frank Westenden, A. D. Proctor Smith, Walter Coman, A. J. Stone, E. J. Connelly, William Hawtree, M. H. De Young, Henry B. Harris, George Backus, Earl Brown, John Montgomery, Frank Nelson, Gus Kerker, William Camp, Frank Doane and John Brader.

J. J. COLEMAN OPENS A NEW EXCHANGE.

J. J. Coleman has severed his connection with the American Theatrical Exchange, an institution with which he has been for the past eleven years. No special reason is voiced for this radical change, but the wise ones on the street affirm that Coleman has a far better proposition up his sleeve. It is an assurance, however, that Coleman will open an independent exchange in the Knickerbocker Theatre building, and in addition devote his time to the furthering of his own individual business in the many theatres in which he is interested. He will also look after the interests of a few select clients, giving them the same treatment as if he were directly concerned in a monetary manner in the enterprise or organization that is entrusted to his care.

THE CASINO'S SILVER ANNIVERSARY.

Appropriate ceremonies will mark the twenty-fifth anniversary of the opening of the Casino Theatre on July 1. A novel programme has been arranged for the anniversary, including a performance of *Fascinating Flora*, specialties by well known persons of the stage who have appeared in former seasons at the Casino, which was opened in 1882 with a performance of *The Queen's Lace Handkerchief*. In the last twenty-four years there has appeared on the stage of the Casino almost every one of the successful musical comedy stars of this country.

COHAN'S NEW PLAYHOUSE.

Plans have been filed with the Building Superintendent for a three-story theatre, to be built at No. 204 to 208 West Forty-sixth Street for the Broadway Realty Company, of which Walter J. Salomon is president. It will have a frontage of seventy-five feet and a depth of ninety feet. The seating capacity will be 800. The theatre is yet to be named. Cohan and Harris will be the lessees, and a prominent musical stock company, with George M. Cohan at its head, is planned.

WILLIAM WINTER IN CALIFORNIA.

New York Tribune.

William Winter, of *The Tribune*, has gone to Mantone, Southern California, where he will remain for several weeks. His contributions to this paper will continue, and early in September he will resume his usual duties as dramatic editor and critic for *The Tribune*—a position that he has held, continuously, since July, 1865, a period of forty-two years.

THE LONDON STAGE.

THE BRITISH METROPOLIS WITNESSES PLAYS OF MANY LANDS.

Grace George in *Divorçons*—Great Possessions, a Biblical Play, Misses the Mark—The Daughter of Herodias—The Merry Widow Extends Its Vogue—New Theatrical and Music Hall Quarrels and Lawsuits—Gawain's Gossip

(Special Correspondence of The Mirror.)

LONDON, June 15.

What a week! What a week! What with new boat loads of Americans, new plays, new sketches, new theatrical and music hall quarrels, new ditto law cases, and so on and so forth, we have really been in one incessant whirlpool of work and worry.

To take the new plays first: Well, strange as it may seem in this city, which has become quite a larger and older New York, only one of the week's new productions has been of American extraction. That was your native-made adaptation by Margaret Mayo of Pupper Sandou's bright and brisk comedy, *Divorçons*. This was presented by Manager Charles Frohman (*toujours Frohman*, you see), at the Duke of York's Theatre last Wednesday night with your sweet citizenship and comedienne, Grace George, in the leading part. Tuesday was the date originally selected, but the lucky vessel which bore the charming Grace to these rugged, but hospitable shores cut it rather fine as to time, and Grace and her wardrobe and other impedimenta had to be hurried along from Liverpool to London, the Cunard Company and our London and North Western Company joining in helping to expedite the consignment containing Grace, who was very exhausted on reaching this capital.

I am happy to tell you that the said Grace George on Wednesday night achieved an immediate striking success by her fresh and delightfully humorous acting. Up to now she has fascinated both public and press, and it needs no such powerful prophet as your humble servant to predict that your Grace will become a favorite such as we shall not like to send back to you in a hurry. The best of her support included Frank Worthing (who has a better chance than he had when he last returned here); Richard Bennett (who has not yet had such a good opportunity here as he had in *The Lion and the Lamb*), and our old London favorite, J. D. Beveridge, who has seldom had a poorer part.

As to the adaptation itself, Margaret Mayo may be said to have made quite as good if not a better version than some we have had here. Of course, to the general English ear the American locations which crop up in this French farce seem a little strange. But then where don't we hear the American language nowadays?

Our own English new play productions of the week have included two Scriptural dramas, if you please, and one of these was originally made in Germany. This was Karl Rösler's *Der Riche Jungling*, Englished by an anonymous adapter and produced last Monday at the Adelphi by Martin Harvey, who has just started a month's season here. The adaptation was first called *The Rich Youth* but was eventually renamed *Great Possessions*. It is written around the young man who on coming to the Saviour and on being told to go first and sell all he had and give it to the poor, "went away sorrowing, for he had great possessions."

The German playwright has imagined all sorts of things to write around this youth. For example, he gives him a Hebrew father who for greed, cunning and cruelty out-Shylocks Shylock. He has also given this indurated Israelite a brother who in revenge for having been swindled by the said villain betters his brain pan with a big stone. Moreover the rich youth is betrothed (as per Old Testament command) to his late brother's widow. Now this widow, though beautiful to behold, is a voluptuous vixen, and anon when the poor rich lad is perplexed in faith, thanks to the insinuations of an atheistic Greek (who, N. B., turns out to be his father!), this tempting temptress lures the bewildered boy on to sin with her. Ultimately when the rich youth, bent with shame at what he has done, is about to try to save his soul rather, the old Israelite, by burying a big box of his treasure into the adjacent Lake Genesareth, the old man and the family Rabbi have the rich youth stabbed in several places by a deformed and mad maker. The poor worried young fellow dies, praying for mercy from the God from whom he lately strayed.

Now in this play there are many strong, effective points and during the progress of the first two acts I began to think Martin Harvey had found a sort of Sign of the Cross, which brought poor Wilson Barrett such fame and fortune and helped him to pay off £50,000 worth of debts and then to leave a good sized fortune. In the last two acts, however, *Great Possessions* went to pieces as a Scriptural play and from Biblicalism it dropped into blood-and-thunder. In these acts, however, the Scriptural business and dialogue, without real intent, mark you, verged dangerously upon profanity and jarred painfully—as many afterward admitted—upon those who have any real reverence for the Scriptures, specially for the grand old Gospel story. There were far too many references to "the Saviour," "the Master," "the Redeemer," and so on, and ever and anon there were lines, lighting and other business indicating that He was close at hand and would presently join the crowds that surged violently about the stage from time to time.

To sum up, *Great Possessions* was spoiled by lacking a master hand, something like a religious poet-playwright, as it were, to save it from dropping into vulgarity and farce, and such things, which for the entire latter half quite nullified the Scriptural lesson which it was evidently intended to inculcate.

The mounting of *Great Possessions* was beautiful in the extreme and the acting was in nearly every instance very fine indeed. Martin Harvey's character, the rich youth, Nathaniel, by name, did not afford him much scope for dramatic power, being of a somewhat too dreamy description; but he played it splendidly and with a gentle, winsome charm quite delightful to witness. Charles Glenney gave a magnificent rendering of the rich youth's Israelite father, who turned out not to be his father, and Vincent Sternroyd was excellent in the difficult part of the Greek agnostic, who did turn out to be his father. Suzanne Sheldon (too long absent from our stage) played the wicked widow with fine intensity. Among others who scored mainly were Maud Milton and Fred Wright, Sr. Miss N. de Silva (Mrs. Martin Harvey) was very earnest but scarcely convincing as a demon-possessed boy who proved to be the hero's illegitimate brother.

The other Scriptural play resembled *Midshipman Easy's* *Wet-Nurse's* Baby in that it was "only a very little one," as things fell out. This was fortunate, for it proved to be anything but great in merit. It was entitled *The Daughter of Herodias*, and was written by Brinsley Trohaine and set to music by Granville Bantock. The play was concerned chiefly with a sort of serpentine dance by the said Herodias, who so fascinated the wicked Herod with her wicked ways that he was fixed to his throne! Anyway, he never left it throughout the play. It was a gruesome affair, although John the Baptist did not have his head cut off in sight of the audience. The piece contained some strongly penned lines and the music was effective, especially that for the naughty dance, performed skillfully by Mabelle Darnell. But that is the best I can say of it.

The Stage Society had another Sabbath show last Sunday night at the Imperial, when they presented a play that didn't matter much. It was called *David Ballad* and was chiefly remarkable for its good dialogue, of which, however, there were pages upon pages too much. But the cast was strong, if the play wasn't.

To increase the general polyglottness of this playgoing week we have also had a batch of little Irish plays, begorra, for a special week at the

CARL AHRENDT.



Photo Marceau, Boston, Mass.

Carl Ahrendt has been engaged by Wright Lorimer to create an important character role in his new play. Ahrendt has of late years been very successful in such roles as Colonel Sapt, in James K. Hackett's production of the *Prisoner of Zenda*; as the old Colonel in *Mary Manning*; as the production of Janice Meredith, and last season as the German labor leader in *The Daughters of Men*. In former years he was principally identified with the Shakespearean and classic drama. He was born in the Hartz Mountains, Germany, and played in that country for several seasons in support of Mrs. Janaschek. His first engagement in this country was with John T. Ford, in Baltimore, about the year 1872, appearing first as Max Hathaway, in *London Assurance*. After several seasons in Ford's company, important stock engagements followed in St. Louis with John Miller, in Cleveland and then again in Baltimore with Thomas W. Keene, who was at that time at the head of the Ford Stock company. When Keene left there to begin a road engagement, Ahrendt went with him to play old men parts. He afterwards supported Mrs. General Lander, Laura Keane, and Clara Morris. For four seasons he appeared with Edwin Booth, playing such roles as Kent in *King Lear*, Henry VI in *Richard III*, and Polonius in *Hamlet*. He was afterward with both the older and the younger Salvini. When Frank Mayo endeavored to get away from Davy Crockett and appeared in the legitimate drama, Ahrendt was prominent in his support. His stage career covers a period of thirty-eight years.

Great Queen Street Theatre. The plays, played by some very clever Hibernian amateur actors, have included *The Playboy* of the West and *On Bailie's Strand*, both described by me a fortnight. The first named piece recently caused a terrible riot when it was played at the little Abbey Street Theatre, Dublin, where the Irish Literary Society always tries these strange and not always too pleasant plays.

The other important play production this week was also of foreign extraction—namely, an English adaptation of *Die Lustige Witwe*, made in Vienna and since hugely successful all over the Continent. George Edwards has just produced his long promised English version of this comic opera, and I may tell you, pending a more detailed account later on, that it has achieved an enormous success at Daly's Theatre in this city. Also that its marvelous ear-haunting waits in the first act has already taken the town by storm. The production has led to a quarrel as to who is the real author of the English adaptation, Edward Morton or Basil Hood. At the moment of writing Morton's name has just been removed from the playbills of his own wife, and there are rumors of litigation. Alas! As though we have not had litigation enough in theatrical and variety circles of late!

At the very moment of sending this epistle I have received the long expected award of the arbitrator in the recent great music hall strike. The general details will be found in *Taxi-Minor's* variety (or vaudeville) pages. There is not time for me to dissect and criticize this award this week, but next week I hope to say a few (or more) words on the subject. Now to catch the mail. Au revoir!

GAWAIN.

THE FUNERAL OF JOHN ELCOCK CARTER.

The funeral of John Elcock Carter, the veteran actor, took place in Philadelphia on June 18. In the parlor of his home at 1412 Fairmount Avenue a small group assembled to pay the last rites to their friend. The room seemed symbolic of the life of the man who had lived in it. Upon its walls there were hundreds of photographs depicting the story of the stage from the days of Macready and Junius Brutus Booth down to the present, thus symbolizing the eighty-two years of this fine old actor's life upon the boards. Impressive though simple services were conducted by Rev. Dr. Tweddell, after which the body was taken to Monument Cemetery for interment. The four pallbearers were Carter's lifelong friends. They were Creston Clarke, H. Dornum, J. J. Mason, and Edward Barber.

NEW THEATRICAL FIRM.

There was incorporated the past week a new theatrical firm known as Kompfe and McKee's Attractions, with offices in the Knickerbocker Theatre Building. They have arranged to place on tour Oliver Labadie's play entitled in Louisiana, and have arranged through the Edward E. Salter Amusement Company to produce through the Eastern country a sensational melodrama entitled *The Train Robbers*. They have also placed *Her Mad Marriage* on the Star and Haymarket circuit. Negotiations are now pending to star May Clement in John Cumberland's new play, *The Chorus Girl*. This latter place had its first production at Worcester last week and is said to have been a pronounced hit. Mr. A. E. McKee is the general manager of the new concern.

PAINTING OF SOTHERN MUTILATED.

The portrait of E. H. Sothern as Hamlet which has hung in the lobby of the Lyric Theatre was practically ruined sometime between last Saturday night and the Tuesday morning following. The head and shoulders of the figure were cut cleanly and completely out of the canvas. Whether it was an act of pure vandalism or whether there was personal animus behind it is not known. The painting is the work of Andrew Rouland, and the original cost was \$1,000. Sothern has offered a reward of \$500 for the return of the canvas.

DENIS O'SULLIVAN COMING.

Denis O'Sullivan, one of the most popular Irish comedians and vocalists in England, has been engaged for an American tour, to begin on Dec. 2, in Carnegie Hall. He will give recitals of old Irish melodies, and later go on tour in a comic opera, *Peggy Macree*, in which he starred in England. He will also appear in Irish plays of the Dion Boucicault order.

AN ASTONISHING REVIVAL.

REMARKABLE INCREASE IN THE NUMBER OF
SENNER AND OTHER STOCK COMPANIES.Does It Augur a Change in Conditions?—Some
Possible and Actual Results—The "Air Done"
Theatre a Novel Growth—A List of Prominent
Organizations Now Operating.

Is the drama in America trending toward conditions somewhat similar to those that prevailed during the old days of stock companies? There are those who believe that it is, and they are not wrong.

It is not contended that stock companies will replace traveling organizations, nor that productions will come to be made by the stock companies, but it is pointed out that permanent stock companies are increasing in number, and that they will in the future occupy a far more important position in the dramatic field than they have for many years.

J. M. Scott, who directs the tours of the McCaskey-Fitzco attractions, in commenting on the large number of agents and producers who are now engaged in marketing plays, said to a representative of *The Mirror*:

"Yes, the play market is the result of the demand for plays caused by the growth of the permanent stock companies. I believe you will find more of these stock companies in operation each succeeding season, and I do not refer to the summer stock, of which there are so many this year, but to the regular, permanent organizations. There is no doubt that the public is patronizing good stock productions to an increasing extent in all parts of the country, and where money is to be made you will always find managers ready to invest. This condition is proving a good thing for the playwrights, too. Hundreds of plays that had been on the shelves are now earning revenue for their authors or owners."

Another well-known manager, who desired that his name be not used, declared that the growth of the permanent stock is to be attributed during the past few years to a result of restricted control of the theatrical business.

A self-styled "manager," said he, "who found himself tied hand and foot by exorbitant fees to the permanent stock business and snap his fingers at those who sought to control his operations. The fact that stock productions, although always hurriedly made, have proven so popular only shows that the average traveling attractions have not been up to the mark, and playwrights have turned with relief to plays produced by fairly good stock organizations."

"There is one drawback, however," he continued, "to the continued success of stock companies, and that is the high price demanded by play leaders for the rights to produce nearly all good dramas. These high royalty charges are often prohibitive, so far as some stock companies are concerned, and in this respect the play leaders are standing in their own light. With lower royalties there would be more stock companies and in the long run more revenue for the authors and owners."

The above quoted view, that royalties are too high, is not shared by the most of the play leaders. Paul Scott, general manager for Darcy and Wolford, expressed the opinion that the matter of price would regulate itself by the law of supply and demand.

"No stock manager is going to pay more royalty for a play than the business of his house will warrant," said Mr. Scott. "If he pays large royalties for certain plays it is only because these plays draw the money, and when they come to draw the royalties will naturally fall."

Mr. Scott, who is an old-time stage director, is one of those who claims to see a brighter future for the drama as a result of the growth of permanent stock companies.

"I see in them," said he, "the school for our future actors and actresses. Without good stock companies I don't see where the future generation of capable, experienced people will come from. The lack of proper training is one thing that our present supply of talent suffers from. We have dramatic schools, to be sure, and we have ambitious youngsters who are permitted to play bits for Seidman and Friedman and other prominent producers of the first class, but that does not make actors and actresses out of them. I would rather see a company than one of these young persons who imagine because he has had a season in a small part in a big production that he is qualified to act in any role or stock company."

"In fact," continued Mr. Scott, "the reputation companies of the country have been our best and most prolific schools in recent years. They have, to some extent, taken the place of the old stock companies in supplying material for dramatic organizations. They have not, however, met the demand as to quality—at least not to the extent that could be desired. The permanent stock company, with good stage management, is the thing, and I am glad to note the tendency of these organizations toward the old-time policies. I believe that before very long you will see many prominent stars going from stock company to stock company as they used to do. Indeed there are already several instances of this kind that you will note, and there will surely be more."

"Another result of the stock company revival," said Mr. Scott in conclusion, "is the opportunity that is and will be given for bringing out new plays. With hundreds of stock companies in operation, almost any play can get a hearing, and the result must be a great increase in the number of new successes that will be developed and this in turn will be followed by an immense impetus to the writing of plays in America."

Reports from various correspondents indicate an astonishing increase in summer stock companies this season. There is not an important city in the country that has not at least one such organization, and even the smaller towns are proving profitable fields for warm weather entertainers. Villages in the West boast of "air-done" theatres where winter repertoire companies or specialty organizations stock companies are playing extended seasons. Last year, during the week of June 2 there were less than twenty-five summer companies recorded. This season, in the corresponding week there were 127 companies mentioned, and these figures do not include the "air-done" stocks.

The air-done theatre is a comparatively new idea in theatre construction, if that is a proper term to apply to such primitive structures. In most cases the walls of the building, on two sides of a vacant lot form the side walls of the "theatre"; the back fence serves as the rear wall, and a high billboard furnishes the street facade. Stopping seats are built against the billboard, and the stage is constructed at the other end of the lot. In many cases the sky forms the only covering, though some of these "theatres" have canvas tops. Prices range from 3 to 25 cents. So far none of these makeshift houses have sprung up in the East, but in the West and Middle West there are few towns that do not boast of at least one "air-done."

Below is given a list of some of the more important stock companies now playing in the United States and Canada. Most of these are summer organizations, though a few are in operation all the year. It is a fair average to allow ten people to each company, which makes more than 1,200 actors employed.

CALIFORNIA—Oakland: Liberty (Shapiro's Play-ers); Idaho Park (Idaho Opera Company); Modesto: (Shapiro's Play-ers); San Francisco: Alhambra, American, Duran, Savoy (Fawcett Company); Los Angeles: Duran, Savoy, American, The Californians, Grand (Idaho Opera Company); San Diego: Pickwick, Grand (Idaho Opera Company); San Jose: Victory.

COLORADO—Denver: Elbow's Garden (Shapiro's Play-ers); Manitou Beach (American Daily Musical Company); Colorado Springs: American.

CONNECTICUT—New Haven: Pol's (Opera);

Hartford: Pioneer's (Shapiro's Play-ers); Bridgeport: Pol's (Opera); Full Company.

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THE STAGE IN PARIS.

A VARIETY OF VEHICLES FOR THE AMUSE-
MENT OF THE CITY.Ogn Ketherole's Reception—A New Comic Opera
at the Comique—Aid for the McDowell Fund
—A Horse-Racing Spectacle—Many American
Managers in the City—A Synopsis of Authors.

(Special Correspondence of The Mirror.)

PARIS, June 13.

Ogn Ketherole has been easily the dramatic sensation of the past two weeks. It was a daring experiment, to say the least, this undertaking of her and that she has succeeded so remarkably in her venture almost a triumph. To bring her American company here to Paris and present in English plays several of which were French in origin at least, was bold enough. But to give them in the Theatre Sarah Bernhardt, where some of them had already been presented by the patronage of that playhouse, makes the achievement noteworthy. The success of which the public along the boulevard has evinced a pretty accurate estimate. It seems that for years there had been a rivalry between Madame Bernhardt and Miss Ketherole. Of the cause or when it occurred it is hard to discover evidence. Certain it is that before Miss Ketherole arrived there was a great deal of talk how Madame Bernhardt would receive such plays as *Camille* and *Andromache*, in which it was assumed the French actress would appear. But the whole matter ended in a shower of contempt with her last performance. The night before Miss Ketherole was to open she attended Madame Bernhardt's performance. Between the acts she went back her arms. There were, it is said, an affectionate embrace, tears, kisses, and assurances of mutual affection. The delightful aftermath of the whole incident occurred on Monday, when Madame Bernhardt, at considerable personal trouble, was present at Miss Ketherole's opening, not in a box and applauded enthusiastically. Thus ends this strange "hate for love" drama.

For her debut Miss Ketherole chose *Phoebe*, the second Mrs. Tupper. The theatre was crowded and the applause was enthusiastic. Her acting was something of a revelation to the Parisian. The audience was mainly English and American, but among the French about as I caught some interesting phrases. There were good comparisons with Rose and more with Jane Hading, and I heard one little phrase declare that Miss Ketherole was "a splendid actress." However, in the personal judgment it cannot be denied that Miss Ketherole has won a distinct success. Her methods are such as appeal especially to the Parisian audience, and best of all, she impresses one with a feeling of great reserve strength. Since I saw her last she seems to have developed much and to have gained in command of technique, to have broadened in art and interpretation.

Miss Ketherole gave eight performances from her well-known repertoire. When she announced *Camille*, however, she ran up against a difficulty. Albert Carré, director of the Opéra Comique, immediately took steps to prevent the performance, on the ground that his rights to the opera covered also the drama. There seemed to be some feeling on his part against Miss Ketherole since she played the piece in America without giving him royalties. This matter was, however, and Miss Ketherole was finally allowed to give the play—but with restrictions. She might present the play without music and under a different title. So on June 10 she played *The Spanish Cyprian*, which somehow sounds very queer for the well-known play.

Miss Ketherole is very enthusiastic over the reception which has been accorded her, and declares she will return next year. As rather pretty incidents of the campaign were the visit of Madame Bernhardt and Madame Bernhardt to the actress. Both afterward went to Miss Ketherole's dressing-room and warmly congratulated her.

At the Opéra Comique a beautiful comic opera, *Fortunio*, was presented. The book, modeled on the work of Alfred de Musset, has been written by MM. de Fiers and Caillevet. The music is by André Messager, the composer of *Veronique* and *Les Femmes de Paris* (played in English under the title of *The Little Match*). If there is anything that may be urged against the opera it is that it is too long, being in five acts, two of which seem a bit extraneous. But the lyrics are sprightly and well written; excellent, in fact. The music is sparkling, gay and full of charm. And the staging is exquisite. Never has a comic opera received a better presentation. Perhaps there may have been some concessions made to the craving of a popular rather than a highly artistic effect; but there can be little doubt that *Fortunio* is a tremendous hit. It is fully protected by a superbly splendid company. Madame Carré as Jacqueline, M. Fugère as Fortunio, André M. Prémont as Fortunio, M. Jean Perrier, M. Dufrasse, are all perfectly cast.

The concert in aid of the McDowell Fund was held on June 4 at the Salle Pleyel. As a result a substantial check will be sent to the fund wherever it is hoped to buy a house for the composer, who is in France, will never again be able to take up his musical work and study. In the attendance there could be noted many persons prominent in the American colony and in the artistic and musical circles of Paris.

If you want a sensation—a nerve-racking, blood-thirsting sensation—go to the Grand Opéra Theatre and see *Le Flamingo*. It is only in two acts, but it is safe to say that there are more horror, bitterness, satire and thrills in those two acts than in any other two acts of any other play being presented. The main scene of this little study in terror is a submarine boat. One man of the crew is a novice, and the author uses this means to convey to the audience the experiences of fear and dread which he wishes to awaken as the boat sinks. The illusion of this sinking boat, he it said, is perfectly done until the specter has the sense of depression and clinging fright. Down, down goes the craft. The novice gives always more heart, but the captain tells him that upon his subsequent trips he should use optics, as he, the captain, does. Finally the boat reaches the bottom. Something goes wrong with the machinery. The novice falls in a swoon. There seems to be a leak somewhere. A rattling of machinery, orders shouted, and then—despair, fear to face with death. All discipline vanishes. Men and officers fight like rats in a trap. A rush for the counting tower, where death also waits. Fights, struggles, the firing of pistols, a mad, desperate courage terminating in death. So ends the first scene. The second has none of this horror, but more that makes up for it by the interest rather over-written. Here you see a Cabinet Minister delivering a platitudinous, high-sounding funeral oration over these dead victims. In ornate phrases he speaks of the glory of dying for one's country, and paints a beautiful picture of their last moments, while all the time the author is holding that other vision of the wrangling, fighting boats. You may draw your own conclusion as to the meaning which the author wishes to convey, but it will not be difficult to see in main his teaching. Recent submarine disasters give a special poignancy to the play.

There are at present a great many American theatrical managers here. Mr. Arnold Daly made a sojourn with us and discussed his plans for an American Theatre Antoine. He also made some remarks about George Bernard Shaw. Oscar Hammerstein after a trip to Madrid has returned to Paris. The interviews with him printed in the papers are delightfully humorous. Among the guests here are Percy Williams, seeking vaudeville attractions; Max Klaw, Ted D. Martin, and W. D. Mann, a Californian, the husband of Margaret Sylva, the singer who made such a brilliant success here last season. A number of well-known dramatists have just founded the "Syndicat Professionnel des Auteurs Dramatiques" (Professional Syndicate of Dramatic Authors). The statutes have been placed with the Minister of the Interior according to law. The officers are Georges Olmet, President; Adolphe Adoré, Paul Miller, and Maurice Duval, Vice-Presidents; Simon, Glahn, and Henry, Secretaries.

We have had plenty of good music. Not only are there several excellent operas to be heard, but there have been frequent concerts. The Beethoven Festival on June 4 was a brilliant occasion, which almost absolutely ignores the creation of a monument to this great composer. Fritz Kreisler's violin recital was an event. In Ignace Paderewski continues his concert. In addition we have had various concerts and recitals. Paris never lacks for amusements nor diversity in its amusements. NIGHT HAVES.

THE LEGIONS OF
CAESARWERE NOT NEARLY SO NUMEROUS
AS THE VAST MULTITUDE
WHO DAILY FORTIFY AND COM-
FORT THE "BIRN MAN" WITH A
"WEE NIPPY" OFHUNTER
BALTIMORE
RYETHE
AMERICAN GENTLEMEN'S
WHISKEYSold at all first-class hotels and by John
W. LAMAR & SONS, Baltimore, Md.

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OBITUARY.

James C. Kenney.

James C. Kenney, an old-time leader of orchestras, died of heart failure on June 22 at Houston, Mo. Kenney in 1876 and for some years after was musical director for Augusta Italy at his Fifth Avenue Theatre. In 1880 and 1881 he held the same position with the Music Palace and William J. Seidman's Boarding School company. The Black Cross and other big musical and spectacular productions were conducted by him under his direction. At the time of his death he was with The Royal Slave company, which had for some weeks been touring Northern Canada. He was much liked and respected in the profession. He leaves a widow and grown up son and daughter. The body has been sent to Albany, N. Y., where internment will take place in the family lot in the Rural Cemetery.

Name.

Abraham M. Schenkman, one of the best known of the Yiddish stars, died on June 15 in the Manhattan State Hospital, Central Islip, L. I. He was thirty years of age, and came to this country from Lithuania. He was a Yiddish actor in Chicago, where he lived for several years. During his years he was the author of several dramatic works, which were played on the Yiddish stage in the city and in Europe. The burial was at Silver Lake Cemetery, Queens Island.

Clyde Ross died of pneumonia, after a week's illness, at Goldfield, Nev., on June 8. He was in Goldfield as a member of the stock company which was organized by Clyde Ross and was a member of that production when taken ill. His wife, Emily Ross, took the body to her home in Oakland, for burial. Ross was for several seasons in Lincoln J. Carter's production. He was forty-six years of age.

Joan French, for five years treasurer of the Third Avenue Theatre, Seattle, Wash., and well known to almost every corner of the house for years past, died in Chicago on June 15 of heart disease. He had been treasurer of the popular priced house through four separate managements. She was also an actress of ability.

Mrs. Angela Terrell, whose husband was one of the best known opera singers in this country, died of pneumonia on June 15, at her summer cottage in Oceanic, N. J. She was seventy-seven years old.

William Lugo, the father of Clayton Mackintosh Lugo, died at his home in New South on June 13. He leaves a widow, four sons and five daughters.

Born.

BROOKS—A son to Mr. and Mrs. Irving Brooks. (Centerville Ogn Hamblin), at Oysterville, N. J., on June 22.

Married.

HEARWELL-SILVERMAN—At New York City on June 15, by Justice Handman, William Hearwell and Minnie Silverman.

JACKSON-BEAN—At Spokane, Wash., on June 18. W. H. Jackson and Anna Isabelle Bean.

KERNAN-KEEGAN—J. Keegan and Ellen Keegan at Sydney, Australia, on March 22.

KENDALL-CLARK—At Chicago, Ill., Leo Kendall and Jennie Clark.

KLAWANS-EPER—Barney Klawans and Helen Marguerite Eper in Washington on June 18.

PITTMAN-FRIEND—At Denver, Col., Bert Pittman and Helen A. Friend.

ULICH-DEUTSCHER—Bernard Ulich and Rebella Deutscher, at the Hotel Kaskadeur, New York, on June 22.

WALL-DOWNS—At Spokane, Wash., on June 10. George Wall and May Downs.

WALDRON-KING—Charles Waldron and May King at Sydney, Australia, on March 22.

Died.

BRIAN—At New York City on June 22, Frank D. Brian, aged forty-two years.

FRENCH—Joan French, in Chicago, on June 15.

ROSS—Clyde Ross, at Goldfield, Nev., on June 8. Aged forty-six years.

KENNY—James C. Kenney, at Houston, Mo., on June 22.

WALFORD—Mrs. James J. Walford (Daly Foster), on June 18 at Chicago, aged 40 years.

SCHANKMAN—Abraham Schenkman, at Central Islip, L. I., on June 15, aged 30 years.

PLANS OF MANAGERS.

Announcements of Various Directors in the Theatrical Field for the Coming Season.

The plans of Henry Miller for the coming season are of unusual interest. Walter Hampden has been engaged as leading man with Mrs. Nesbitt, and will begin the season with her in "The Contender," assuming the role formerly played by Guy Standing. Hampden, who is favorably and well known in England, is an American, though he has made his reputation upon the London stage. Later in the season he will appear in "The Servant in the House," a strong play by Charles Rann Kennedy. Mrs. Nesbitt will probably stay out the season in New York, reviving in addition to the Bracco comedy Hedda Gabler, A Doll's House and the Master Builder, which she has not before played in English. In the Spring The Madstone, by Edgely Torrence, will be given. Of the other stars under same management, Margaret Anglin and Miller will open on 26 at Daly's in The Great Divide and Henry Woodruff will continue in Brown of Harvard, making a tour which will embrace the Pacific Coast. Finally a new military comedy will be presented, with Cecilia Loftus and Lawrence D'Ory as co-stars.

Leander De Cordova, who has just finished a successful season, is in a happy frame of mind and will not think of taking a vacation, he says, until he has completed arrangements for the coming season. His new general manager, C. C. Boyer, lately of Henry W. Savage's office, is looking over the field and is now arranging plans for a new musical play for production early next Spring. Mr. Boyer's experience in this line fits him for this work and with Mr. De Cordova's knowledge of melodrama there should be a happy result. Already a number of plays are in shape for early presentation. These include: The Shadow Behind the Throne, which will open early in September. Other plays now being rehearsed are The Hustler, leased from J. Hart; The Ragged Hero, Hearts of Gold, and The Master Workman.

James K. Hackett sailed on June 17 for London, where he will meet Alfred Sutro, author of John Gladye's Honour, now being played by George Alexander. Hackett will appear in this play the coming Fall, opening in Milwaukee on Nov. 4. He hopes to follow this with a production of Mr. George, by Louis N. Parker, in which Charles Hawtrey has been so successful. Another Hackett enterprise to be operated next season is the return of Dallas Welford in the St. C. Carlton farce, Public Opinion, which will open in Philadelphia on Sept. 23, and visit the principal Eastern cities. Welford will also make a Western tour, including the Pacific Coast, appearing in both Mr. Hopkins and Public Opinion. Hackett has also obtained the farce, Brown at Brighton, for Welford in 1908. A Fool and a Girl, by David W. Griffith, will have its first production in Washington on Sept. 30. For the production of Katherine C. Thurston's novel, The Masquerader, in conjunction with the subplots, Mary Manning (Mrs. Hackett) will continue in the comedy, Glorious Betray, by Rida J. Young, in which she has been appearing all season. With the same managers Hackett will produce the musical comedy, The Girl Behind the Counter, in which Lew Fields will be seen.

James D. Barton is planning to send out six popular priced attractions next season. Among the new plays will be Under Suspicion, by Ramsay Morris, and Through Death Valley, by Joseph Le Brandt. There will be two companies playing The Ninety and Nine, and The Peddler will go on tour again. Another new play by Ramsay Morris will complete the half dozen. Lillian Seymour will be featured in Under Suspicion, and Bayonne Whipple and Helen O'Malley will head the two Ninety and Nine companies.

The Day of Judgment, a new domestic drama by Jean Harrison, will take the road next season under the management of Donald McGregor. The play is in a prologue and four acts, for which special scenery will be carried. Eleven people will compose the company, and the better class of one-night stands will be played.

Samuel Blair is arranging to send out a musical comedy next season under the title Hip! Hip! Hurrah! Allen Lowe and Ludwig Englander are responsible for the book and music.

Al. G. Field is in the city, accompanied by Doc Quigley and Boardman & Carnes. Their headquarters in the New Amsterdam Theatre Building is the scene of busy preparations for the opening of the twenty-second annual tour of the Greater Al. G. Field Minstrels. Charles Phillips, the press agent, and Claude Long, the advertising agent, will join the forces here the coming week, after which Mr. Field will start on a pleasure tour for two weeks, arriving in Columbus July 20, when the rehearsals begin.

From Paris there come frequent interviews with Oscar Hammerstein. It cannot be doubted that there are some surprises in store for the patrons of the Thirty-fourth Street Opera House. The latest to be suggested is a production of Massenet's Thaïs, with Mary Garden and Renaud in the principal roles. Meanwhile, while the impresario is tending to the artistic abroad, his son Arthur is taking care of the practical and the business sides of the venture here. A big warehouse was leased by him on June 20 in order to have room for preparing the productions of the many operas contemplated. There are three floors to the building. On one floor will be built all the operas for next season. Upon another will be stored the productions which now crowd the opera houses. The other floor will be devoted to the properties. As the lease will run for five years it would seem that Hammerstein means to continue with his grand opera venture.

One Hill has completed arrangements to present next season a very formidable line of attractions in the better class of popular price houses. The list includes the musical comedy, Around the Clock, which serves to exploit the Ritchie Pantomime company headed by Billie Ritchie. Three separate companies will also present this attraction in Europe, and J. C. Williamson has secured the rights for the Antipodes. Another of the musical comedies is Gay New York, which has already been received everywhere with much favor.

The Smart Set will be sent out in an enlarged manner, with everything new and up to date. The celebrated colored comedian S. H. Dudley will head the list of artists engaged for this attraction.

Happy Hooligan has enlarged the scope of his troubles and tribulations and in a new and highly amusing version of this cartoon success just compiled by Herbert Hall Winslow will explain his travels in Russia, Japan, and the Philippine Islands.

McFadden's Flats, refurbished, rejuvenated and reinforced with merry scenes and jolly complications, will pay its annual visit to the large cities only, where the demand for the attraction has grown to the extent that extended engagements are called for.

The only melodrama in which Mr. Hill will be interested is The Shoemaker. The title-role will be interpreted by Lew Welch. Among those engaged by Mr. Hill are Richard McAllister, Charles E. Foreman, J. G. Gibson, C. F. Cadden, Charles Foreman, Richard Bartlett, William Kirby, Ernest Role, Joseph L. Dixon, Charles Phelps, William Hester, Joe J. Sullivan, Charles Johnson, Ed Wright, Jerry Sullivan, Everett E. Scott, Ford West, W. D. Norton, M. Joyce, Harry York, William Proctor, J. Albert Browne, Jack Lloyd, Al. Holstein, B. R. Kelly, James C. Henry, H. P. Rousseau, Charles Calder, Tom Logan, Dan Gallagher, Henry Leach, Frank Base, J. Fred Osterstock, Frankie Farrell, Alice Porter, Mildred Barre, Eva Langway, Nellie Styles, Nellie Delmore, Mildred Fletcher, Edith Odell, Nellie Johnston, Louise Allen, Phyllis Proctor, Ella Eagan, Maude Corcoran, Fanny Waldron, Julia El Cuthbert, Louise Kay, Dixie Beaumont, Violet Kido, Julia Kealey, Lillian Van Orton, Rose Goldie, Gabrielle Barber, Mae Estrella, Della Ranney, Nellie Mason, Genevieve Gibson, the Red Hussars, the Twelve English Rosebuds, and the Gypsy Quartette.

THE STOCK COMPANIES.

Notes of the Activities of Many Organizations Throughout the Country.

Willard Mack has just closed a successful seven weeks' engagement with the Metropolitan Stock company in St. Paul. After a two weeks' fishing trip he will open again on July 9 at the Lyceum Theatre, Duluth, Minn.

Bartley McCullum has announced the roster of his summer company for the Cape, Portland, Me. The leading man will be Severin De Deyre, and the leading woman Eugenie Hayden. Others in the organization are Charlotte Hunt, William Crimmins, Richard Lyle, Arthur Berthlet, Arthur Pickens, Samuel Sawyer, A. G. Hart, Walter B. Woodall, Bartley McCullum, Louise Millman, Isabel Calder, Charlotte Hunt and Sadie Lyle. The opening play, The Senator, was given on the afternoon of June 22.

Gilberta Faust, after finishing a short season with the Forepaugh stock company in Philadelphia, left for San Diego, Cal., where she opens an engagement as leading woman with the Perkins stock company on June 24, appearing in Sweet Clover.

Henry Crosby has closed his season with the Park Theatre Stock, Indianapolis, and has gone with his wife, Mabel Dillingham, to his summer cottage, "Ad Lib," at Camp Hills, Ma.

Crawford's Claim, a four-act Western drama, was presented by the Claggett-Wilson stock company to a large audience at Franklin, La., on June 14. The leading role was in the hands of George A. Claggett, who played the part exceedingly well. Sidney Woodward, the villain of the play, was in the capable hands of M. M. Bohannon, and as was expected he was good. Miss E. Claggett played the role of Nugget Nell and did credit to the part. The performance was a success in every respect. The following members of the company also did good work: Charles Wilson, Bert Walters, John Williams, Frank Sinclair, George Ferguson, Edward Duval and Misses Franklin and Wilson.

Miss Sherrard Wilcox, a society girl of Richmond, Va., will make her professional debut this week as a member of the George Fawcett stock company at the Academy, Richmond, playing Beatrice Siler in Noble.

The Selma Herman stock company closed in Cleveland on Saturday, June 22.

Mabel Roebuck, who recently appeared at the Davidson Theatre with John Drew in His House in Order, has been engaged by the Pabst English Stock company, Milwaukee, to succeed Miss Katherine Gray, whose starring plans for the coming regular season have been heretofore in New York. Miss Roebuck will make her debut with the company during the week of June 24, playing Lydia Languish in The Rivals. Curt Stark, the young German player, has also been engaged for the same company.

The roster of the excellent Castle Square Theatre stock company of Boston is as follows: Clara Lane, Lois Elwell, and Helen Darling, sopranos; Harry Davies, George Jallman, and Archie MacDonald, tenors; J. K. Murray, baritone; George Shields, bass; Otha E. Moyer and W. H. Pringle, comedians; Louise Le Baron, mezzo soprano; W. C. Mason is the managing director; A. W. MacCallin, stage director; Clarence Peterson, musical director; George C. Ogle, assistant stage-manager, and Max Greenberg, scenic artist.

The Albee stock in Pawtucket will close its season on June 29 and will reopen early in August. Harry Wheeler De Long, who has been directing the productions since the policy of the stock was changed to melodrama, has been re-engaged for next season to act in the same capacity.

The Katherine Rober stock company in Syracuse gave on June 21 a free performance for the orphans and old ladies from the different charitable institutions. The traction company furnished transportation for the children, and a number of prominent citizens loaned automobiles for the old ladies.

Burgess and Himmelman's attraction, the Earl Burgess stock company, continues to do phenomenal business in Seattle, having broken all house records for attendance on Sunday, June 16.

The name of the Baldwin Theatre, New Orleans, has been changed to the Dauphine Theatre. The Barry Burke stock company has been engaged and will open on Aug. 25.

A new play, as yet unnamed and anonymous, was given by the Bonstelle stock company in Buffalo on June 17. The crux of the play is the racial prejudice which existed before the war on the subject of miscegenation.

The Empire Theatre stock company at Providence produced The Wife last week with great success. This week Darkest Russia is the bill. Business has been the largest in the history of the house for summer stock. Following is the roster of the company: Rogers Baker, Edwin Dudley, David Walters, Clarence Chase, Harry Spanierman, James Kennedy, Al. Roberts, Ed Redding, T. V. Rennie, Willard Dyer, Kathryn Purnell, Louise Mitchell, Maude Atkinson, Adelaide Boothby, Madeline Delmar; Edwin Dudley, stage director and Theodore V. Rennie, stage-manager.

The roster of the Lake Brady stock company is as follows: Mary Atheling, Helene Trowbridge, Nan Harnes, Edna Daly, Chester Bishop, Will J. Oile, Ed C. Miller, Fred Willard, Harry Reeves, Percy Bollinger, Homers D. Prince, and Don C. Ebaugh. D. G. Hartman is manager; F. E. Johnson, business-manager; Chester Riney, stage director; Harry Reeves, stage carpenter; Don C. Ebaugh, musical director. Lake Brady is situated midway between Kent and Ravenna, Ohio, and has a modern, up-to-date summer theatre. Two bills per week are presented with vaudeville between acts.

The Shady Lake Park stock company, at Peckskill, opened on June 3. The company is as follows: George W. Scott, Keely Coubo, George Koehler, Charles W. Neeson, Stockton Hopkins, Edward Hastings, Frank D. Craig, Sam Gordon, Dorothy Marke, Stella Blodgett, Florence Wragland, Jessie Koehler, and Baby Hastings. George W. Scott is stage-manager.

Richard Kann closed his summer season at the Garrick Theatre, Milwaukee, on June 23. It is announced that Edwin Thanhouse will begin in two weeks a regular season at the same theatre.

Charles Arthur, who is playing juvenile roles in Edwin Arden's stock company at the Belasco Theatre, Washington, received marked praise from the press for his performance of Adhemar in Sardou's Divorçons.

Clara Sibyl Beyers has been engaged by Lawrence and Sandusky for their stock company in Sacramento, Cal. Carl Stockdale engaged for the same company and opened on June 10.

The Ferris stock company is now in its sixth week at the Metropolitan Theatre, Minneapolis. The company includes Dick Ferris, Florence Stone, Adele Nott, Carrie Clarke Ward, Jane Hampton, Harry C. Browne, Henry Eugene Harry von Meter, Richardson Cotton, London McCormick, George Webb and Louis Chevalier, with Sedley Brown as stage director and George Morehead as business manager.

The Vaughan Glaser company, which has been at the Lyceum Theatre, Detroit, for over eight weeks, will begin a four weeks' engagement at the Euclid Garden Theatre, Cleveland, on Aug. 5, remaining there until Sept. 15. Among the members are: Vaughan Glaser, Fay Courtney, Ines Plummer, Belle D'Arcy, Ella Warren, Grace Hamilton, Maude Cleveland, Lucille Youngs, Frank Camp, James Hester, Mark Kent, Jay Quigley and Joseph B. Wilson.

The Vaillanost stock company at Williamsport, Pa., opened June 24 under the management and stage direction of Augustin Glasmire in the comedy, The Little Gray Lady. The members of the company are: Bertha Creighton, Edythe Ketchum, Virginia Hennings, Hattie Foley, Constance Irwin, William Silder, Geo. B. Connor, Jack Raglan, George Earle, Harry Coleman, Mark Harrison, Chester Wallace, Robert Tule, Francis Pouffiot and Robert Nelson.

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BERNARD ULRICH MARRIED.

Bernard Ulrich, manager of the Lyric Theatre, Baltimore, and Estella Valentine Diesterich, also of Baltimore, were married on June 21 at the Hotel Knickerbocker, New York, by the Rev. Henry Marsh Warren. Ulrich has been manager of the Lyric Theatre for several years and was previously a theatrical manager in Chicago. He has also had extensive experience as a musical impresario. His bride is well known in Baltimore society.

IN BROOKLYN THEATRES.

The season of opera at the Orpheum Theatre was to have closed last week, but the success which the organization has met with since the opening induced the management to extend the engagement two weeks longer for a festival of grand opera. The double bill of Cavalleria Rusticana and Pinocchio is presented this week on an elaborate scale. Estelle Westworth, who is seen in a role of distinction, has a voice of remarkable range and personality that is charming. Joseph Fredericks is an excellent Turiddu. George Lyling was seen to good advantage as Raoul in Pinocchio, and Eugene Gardner is a delightful Josephine. Harry Carter, who was remembered for his good work here last summer, was as usual a clever Sir Joseph. The rest of the cast was: Captain Corcoran, Harry Lockwood; Dick Dandery, Arthur Woolley; Bill Bostart, J. A. Holt; Becket, Joseph Proctor, and Buttercup, Marie Morgan. Next week is I Trovatore.

The Hal Clarendon stock company, at Bergen Beach, has established itself firmly in the hearts of its many friends. At the Casino, where the company has been playing for the past four weeks, the performances have been well attended and enjoyed. Good business in the drama presented this week, and Hal Clarendon, the actor-manager, is seen in one of his best roles. Others in the cast are: Lawrence Jackson, Elton Washburn, and Claudia Lucas. Bergen Beach has become one of the popular resorts of the day. Victor's Royal Venetian Band is one of the features, and along the boardwalk can be found all those attractions that appeal to people in search of innocent and refreshing amusement.

SEASIDE AMUSEMENTS.

At Brighton Beach Music Hall, where there is an excellent vaudeville bill presented twice daily, Man-George, who can always be relied upon for good entertainment, will close his summer engagement in vaudeville this week. The Governor's Ban is a condensed form, with a company of twenty-five people, is the principal feature. The company includes: Bob de la Rue, Walter Chester, Jack Redden, Walter Chase, and the Smith Brothers. Others on the bill are: Joe's mummified, Empire Comedy Four, Three Du- and the Little Master of Sanding, the Country Comedy Four, the Healy Sisters, the Country Comedy Four, Healy and Vance, Morris and Kramer, Archer Brothers, the Smith Bowman Trio, and Slater and Williams.

Pala's Fire Works opened June 25 at Manhattan Beach. The new spectacle, Sheridan's Ride, or, the Battle of Cedar Creek, was one of the most attractive and brilliant entertainments ever offered by this company. The pyrotechnical display was better than ever, and it is likely to prove the most successful in the history of Pala's entertainments at the Amphitheatre.

Luna Park is still drawing crowds to its many attractions. Night and Morning, The Wreck of the Carmal, and The Days of '48, all entertainments full of action and amusement, are doing good business, and on Saturdays are compelled to increase the number of performances to accommodate the crowds.

Dramaland, with Bostock's Arena as the principal attraction, is beginning to break its record of last season by offering the very best amusement at the beach. William A. Ellis, whose Feast of Belshazzar occupies the largest space ever given to any of the comedians in the park, has added a number of new features to the spectacle.

One of the busiest places at Coney Island is Steeplechase Park, where the Human Roulette Wheel is causing the greatest laugh. Prince Rudolph, the armless and limbless performer, is a new feature this week, and his work is wonderful. A troupe of divs give an exhibition from the wreck of the "Barnes" at the beach.

The open air vaudeville at Golden City, Coney Island, has proven a great success, and many of the features are of distinct merit. All the amusement devices, including King Parashow, the educated horse, continue to attract crowds to the Jamaica Bay resort.

MATTERS OF FACT.

If you are going to play Indiana, the town of Bedford ought to interest you. It has a modern play house, managed by Walters and Johnson, who will book the best one-nighters and give them a paying date.

Arthur W. Tams controls the rights to The Telephone Girl, and through his attorney warns theatre managers and others against unauthorized productions of this musical success. Alleged violations are said to have occurred recently, hence the warning.

Henry C. Mortimer has scored in principal role with The Fawley Stock. His performance as Raoul Bertou in Leah Klechka won him many excellent encomiums. He is diagnosed for next season.

The new City Opera House, now in the course of construction at Frederick, Md., will be ready for opening about Oct. 1. Wood and Leithers, who will manage the house, want the best they can secure for their initial attraction. Frederick is a booming and bustling town.

NEW FIRM MOVES TO LARGER QUARTERS.

The bustling new firm of Leslie and Grady has met with such success that it has been compelled to move into larger quarters in the Knickerbocker Theatre Building.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

A clever Canadian ingenue position for Fall, with good company. Address Ingenue, care Mirror.

ACTOR or actress, with one or two thousand dollars, wanted to star in a good drama, with half interest. "Thousand," Mirror.

CARPENTER—Union man, able to build; one who can paint given the preference. Must be strictly temperate. Write Room 67, 257 W. 26th Street, City.

CHILDREN at home. A lady having attractive suburban home will take one or two young children and give them personal care and instruction. References required. Box 862, Orange, New Jersey.

CLEVER vaudeville sketch for sale; two characters, man and woman. Henri Parmelee, 112 Western Avenue, St. Paul, Minn.

COMEDIAN with specialty, for permanent stock, 40 weeks. Must be clever. Write Room 67, 257 West 26th Street, City.

FOR RENT—Half of completely furnished office, reasonable. 516 Knickerbocker Theatre Building.

FOR SALE—One typewritten script and parts of Dora Thorne; price, \$5. Address, E. L. Paul, care Aldoma, Emporia, Kan.

GEORGE SEYBOLT invites his friends, personal, professional, and managerial, to witness his performance of "Carthage" in The Little Girl, supporting Paul McAllister, at Keith and Proctor's 125th Street Theatre this week.

HAVE first-class, tested, musical comedy. Want lady-gentleman partner. Moderate, Mirror.

LEADING MAN for permanent stock, 40 weeks. Must be tall, good looking and, above all, able to act. References will be required. Write Room 67, 257 West 26th Street, City.

SCENIC ARTIST for permanent stock. Season of 40 weeks. Begin about Aug. 1. Must be sober and capable. Full. Write Room 67, 257 W. 26th Street, City.

TALENTED, good looking Canadian actress desires position with good stock company. Address Canadian, care Mirror.

TITLE-PAGES, songs, sketches, plays, etc. Right material for beginners and amateurs. Harry Manning, 33 Springfield Avenue, Newark, N. J.

WANTED—Amateurs at all times, with talent, that are desirous of roles on the stage. Address Peter J. Ridge, Manager Western Dramatic Agency, 121 La Salle Street, Chicago, Ill.

WANT good carpenter to rebuild scenery. Easy map for Summer season, recent, near New York; very small salary. Respect, care Mirror.

WANTED—Some one (a woman preferred) to help finish a romantic play (in English) of the House of Navarre; need; must have some knowledge of stage technique, of French literature, and be able to tell a love story, so as to please the "native" play; good pay for work actually performed. Address, telling what you have done and what you can do. "House of Navarre," care the Dramatic Mirror.

WANTED—First-class attraction for Fourth of July, afternoon and evening. New Illinois Theatre, Abingdon, Ill.

WANTED—To buy or lease first-class melodrama must have comparatively small cast and be well booked; terms, cash. C. H. Francis, care Mirror.

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stre Annex. The field this firm has entered is entirely different from any other exchange in New York, representing road shows and house managers, as well as writing and staging vaudeville acts. Mr. Grady has returned from his trip to the country, and has several productions to stage, and Mr. Leslie has the routing of a number of shows for the coming season. Being in close touch with the large booking offices, they handle many routes of good companies and will also fill a long felt want to the small companies and managers.

ENTERPRISING LITHOGRAPHING COMPANY.

The Ackerman-Quigley Lithographing Company, of Kansas City, Mo., has now become one of the largest lithograph and show printing houses in the country. Since adding a large lithograph plant to the establishment the business in that line developed so rapidly that the facilities of the plant had to be still further increased this year, and the company is now able to turn out a heavy volume of printing promptly. The class of work done is exceptionally fine, none but the highest priced artists being employed. The company maintains New York offices in the Knickerbocker Theatre Building.

AN ASTONISHING REVIVAL.

REMARKABLE INCREASE IN THE NUMBER OF SUMMER AND OTHER STOCK COMPANIES.

Does It Augur a Change in Conditions?—Some Possible and Actual Results—The "Air Dome" Theatre a Novel Growth—A List of Prominent Organizations Now Operating.

Is the drama in America tending toward conditions somewhat similar to those that prevailed during the old days of stock companies? There are close observers who believe that it is, and they see nothing but good results to follow.

It is not contended that stock companies will replace traveling organizations, nor that productions will cease to be made; but it is pointed out that permanent stock companies are increasing to such an extent that they will in the future occupy a far more important position in the dramatic field than they have for many years.

J. M. Stout, who directs the tours of the McCauley-Pittou attractions, in commenting on the large number of agents and brokers who are now engaged in marketing plays, said to a representative of this Mirror:

"Yes, the play brokers are the result of the demand for plays caused by the growth of the permanent stock companies. I believe you will find more of these stock companies in operation each succeeding season, and I do not refer to the summer stocks, of which there are so many this year, but to the regular, permanent organizations. There is no doubt that the public is patronizing good stock productions to an increasing extent in all parts of the country, and where money is to be made you will always find managers ready to invest. This condition is proving a good thing for the playwrights, too. Hundreds of plays that had been on the shelves are now earning revenue for their authors or owners."

Another well-known manager, who desired that his name be not used, declared that the growth of the permanent stock is to be attributed to the unsatisfactory conditions that prevailed during the past few years as a result of restricted control of the theatrical business.

"A self-respecting manager," said he, "who found himself tied hand and foot by exactions could turn to the permanent stock business and snap his fingers at those who sought to control his operations. The fact that stock productions, although always hurriedly made, have proven so popular only shows that the average traveling attractions have turned with relief to plays produced by fairly good stock organizations."

"There is one drawback, however," he continued, "to the continued success of stock companies, and that is the high prices demanded by play brokers for the rights to produce nearly all good dramas. These high royalty charges are often prohibitive, so far as some stock companies are concerned, and in this respect the play brokers are standing in their own light. With lower royalties there would be more stock companies and in the long run more revenue for the authors and owners."

The above quoted view, that royalties are too high, is not admitted by the most of the play brokers. Paul Scott, general manager for Darcy and Wolford, expressed the opinion that the matter of price would regulate itself by the law of supply and demand.

"No stock manager is going to pay more royalty for a play than the business of his house will warrant," said Mr. Scott. "If he pays large royalties for certain plays it is only because those plays draw the money, and when they cease to draw the royalties will naturally fall."

Mr. Scott, who is an old-time stage director, is one of those who claims to see a brighter future for the drama as a result of the growth of permanent stock companies.

"I see in them," said he, "the school for our future actors and actresses. Without good stock companies I don't see where the future generation of capable, experienced people will come from. The lack of proper training is one thing that our present supply of talent suffers from. We have dramatic schools, to be sure, and we have ambitious youngsters who are permitted to play bits for Belasco and Frohman and other prominent producers of the first class, but that does not make actors and actresses out of them. I would rather recommend an unknown person from a country repertoire company than one of these young persons who imagines because he has had a season in a small part in a big production that he is qualified to act in any road or stock company."

"In fact," continued Mr. Scott, "the repertoire companies of the country have been our best and most prolific schools in recent years. They have, to some extent, taken the place of the old stock organizations. They have not, however, met the demand as to quality—at least not to the extent that could be desired. The permanent stock company, with good stage management, is the thing, and I am glad to note the tendency of these organizations toward the old-time policies. I believe that before very long you will see many prominent stars going from stock company to stock company as they used to do. Indeed there are already several instances of this kind that you will note, and there will surely be more."

"Another good result of the stock company revival," said Mr. Scott in conclusion, "is the opportunity that is and will be given for bringing out new plays. With hundreds of stock companies in operation, almost any play can get a hearing, and the result must be a great increase in the number of new successes that will be developed and this in turn will be followed by an immense impetus to the writing of plays in America."

Reports from Minnesota correspondents indicate an astonishing increase in summer stock companies this season. There is not an important city in the country that has not at least one such organization, and even the smaller towns are proving profitable fields for warm weather entertainers. Villages in the West boast of "air-dome" theatres where winter repertoire companies or specially organized stock companies are playing extended engagements. Last year, during the week of June 2 there were less than seventy-five summer companies recorded. This season in the corresponding week there were 127 companies mentioned, and these figures do not include the "air-dome" stocks.

The air-dome theatre is a comparatively new idea in theatre construction, if that is a proper term to apply to such primitive structures. In most cases the walls of the building, on two sides of a vacant lot form the side walls of the "theatre"; the back fence serves as the rear wall, and a high billboard furnishes the street facade. Sloping seats are built against the billboard, and the stage is constructed at the other end of the lot. In many cases the sky forms the only covering, though some of these "theatres" have canvas tops. Prices range from 5 to 25 cents. So far none of these makeshift houses have sprung up in the East, but in the West and Middle West there are few towns that do not boast of at least one "air-dome."

Below is given a list, by States, of some of the more important stock companies now playing in the United States and Canada. Most of these are summer organizations, though a few are in operation all the year. It is a fair average to allow ten people to each company, which makes more than 1,700 actors employed.

CALIFORNIA—Oakland: Liberty (Bishop's Playhouse); Idora Park (Idora Opera company); Macdonough (Sanford Stock); San Francisco: Alcazar, American, Barbic, Novelty (Frawley company); California, Burbank, Belasco, Auditorium (The Californians), Grand (Orin company); San Diego: Pickwick, Grand (Orin company); San Jose: San Jose Victory.

COLORADO—Denver: Elitch's Garden (Bellow company); Manhattan Beach (Augusta Daly Musical company); Colorado Springs: Springs.

CONNECTICUT—New Haven: Pol's (Opera);

Hartford: Parson's (Hunter and Bradford company); Pol's; Bridgeport: Pol's; Waterbury: Jacques (Pol company).

DISTRICT OF COLUMBIA—Washington: National (Aborn opera), Columbia, Belasco (Helen Anderson), GEORGIA—Atlanta: Grand Opera House (Pawcett).

ILLINOIS—Peoria: Main Street (Payson Stock); Stone Mt. Springfield: Majestic (Livingstone Stock); East St. Louis: Family; Chicago: Bijou (May House); Rush Temple, Pekin (musical), People's (Harder-Hall); INDIANA—Indianapolis: Park (Harder-Hall); Evansville: Grand.

LOUISIANA—New Orleans: White City (Olympia Opera company), Audubon Park (Constance Crowley).

MAINE—Portland: Jefferson, Peck's Island, Gen. MARYLAND—Baltimore: Auditorium (opera); MASSACHUSETTS—Fall River: Shady's (J. Frank Burke); New Bedford: Hathaway's (Harry Burke); Lawrence: Colonial (opera); Lynn: Lynn Theatre; (Malcolm); Weymouth: Weymouth (opera); Fitchburg: Court Square (Hunter and Bradford); Pol's; Boston: Castle Square, Globe (John Craig), Park (Lillian Lawrence), Boston (opera).

MICHIGAN—Detroit: Locust (Vanhook Glass); MICHIGAN—Detroit: Locust (Vanhook Glass); MICHIGAN—Detroit: Locust (Vanhook Glass); MICHIGAN—Detroit: Locust (Vanhook Glass);

MINNESOTA—St. Paul: Metropolitan Theatre (Players); Minneapolis: Locust (Frawley's), Metropolitan Opera House (Dick Fawley).

MONTANA—Butte: Grand (Barton Stock); NEBRASKA—Lincoln: Lyric (Martha Stock), Oliver (Fulton Stock); Omaha: Burwood (Woodward Stock), King (opera); NEBRASKA—Lincoln: Lyric (Martha Stock), Oliver (Fulton Stock); Omaha: Burwood (Woodward Stock), King (opera);

NEW JERSEY—Newark: Columbia (Hizon-Barlow), Olympia Park (Aborn opera); NEW YORK—Syracuse: Bastille (Katherine Rober); Rochester: National, Baber; Albany: Hermann; Bleecker Field (opera); Watford: Bleecker Field; Niagara Falls: International (Chicago Stock); Binghamton: Armory; Buffalo: Star (Jennie Bonstelle); Lyric (Hilford Holland); Brooklyn: Gotham; Foxton's Lee Avenue; New York City: Madison Opera House (Adelaide Kelm); Staten Island: Stapleton, Richmond Theatre; Schenectady: Mohawk; Utica: Majestic; Elmira: Herick's (Manhattan Opera company); OHIO—Cleveland: Locust (Vanhook Glass); Columbus: (opera); Cincinnati: Chester Park (opera); Columbus: (opera); Dayton: Victoria; Lima: McBeth's Park; OREGON—Portland: Empire (Season), Lyric (Alles Stock);

PENNSYLVANIA—Lancaster: Woolworth Roof Garden (musical), Rocky Springs (Frederick Stock); Chester: Family; Pittsburgh: Empire; RHODE ISLAND—Providence: Lyric (Albee Stock); Pawtucket: Lyric (Albee Stock); PROVIDENCE: Lyric (Albee Stock); Pawtucket: Lyric (Albee Stock);

TENNESSEE—Memphis: Fairland (George Spencer); Locust (Mortimer Snow); Knoxville: Park (Jewell-Kelly); Nashville: Casino; TEXAS—Dallas: Casino (Goldwin-Melville); UTAH—Salt Lake City: Grand (Laura Frankenstein);

VIRGINIA—Richmond: Academy (Pawcett); Norfolk: Lyric; WASHINGTON—Seattle: Lela (Fantasy), Third Avenue (Charles A. Taylor company), Seattle (Earl Burgess); Grand Opera House (San Francisco Opera company); Spokane: Auditorium (Shirley company); Columbia (Lela Travesty company);

WISCONSIN—Milwaukee: DeWitt (Albert Brown); Peterborough: La Comte Theatre; CANADA—Montreal: National (French); Nouvelles (French); Francisc (Fidler Stock); Winnipeg: Winnipeg Theatre; Halifax: Academy (Kirk Brown company).

EX-CONVICT TO RIGHT WRONGS BY DRAMA.

Upon being released from jail at Middlebury, Vt., on June 23, John Winslow Ketcham asserted that he would go on the stage and appear in a play of his own production. Ketcham was sentenced to seven years' imprisonment for complicity in the wrecking of the Farmers' National Bank of Vergennes. He has served five years and two months, the remainder of his sentence having been commuted because of his good behavior and his help in preventing the escape of fellow prisoners. He has steadily maintained his innocence and claimed that his downfall has been due to political machinations. He has written while in jail a book upon the bank failure, and has compiled and published a volume of laws relating to the duties of police officers, sheriffs and court officials in Vermont. He has also written a play based on what he claims is the true version of the bank wrecking, and he proposes next fall to tour the State in this piece in hopes of justifying himself and gaining again public esteem.

THE GOVERNMENT'S NEW THEATRES.

Four club houses upon the canal zone, which have just been completed, offer almost the first evidence of Government ownership of playhouses. For attached to each of these there are large auditoriums which are to be used for theatricals. These are situated in the towns of Cristobal, Empires, Gargano, and Culabra, all upon American territory. While not subsidized they are under Government control and were built by the Canal Commission with a view to furnishing amusement for the canal employees and thus allaying one form of discontent upon the isthmus. The management of these houses, however, has been given into the hands of the Y. M. C. A., and theatrical performances will begin very shortly. The first opening on July 4. It is the hope to keep these open practically the entire year.

A NOVEL COOLING APPARATUS.

A novel cooling apparatus was tried at the Herald Square Theatre last Saturday's matinee. It consisted of large masses of ice placed at the rear of the orchestra in front of horizontal electric fans. The air is thus cooled before it reaches the audience.

ACTOR TRIES SUICIDE.

George A. Wilson, whose wife was recently found dead in his hotel at Columbus, O., attempted suicide by swallowing chloroform at Pittsburgh, last Friday night, but a physician saved his life. He has been morose since the death of his wife.

GOSIP.

Henry W. Savage is expected to arrive in New York to-day (Tuesday), after several months in Europe.

John Wright Huntington Silliman (Wright Huntington) has made application to the District Court of the United States, Southern District of New York, for discharge in bankruptcy. A hearing will be given at the United States Court House, New York City, on July 3, at 10:30 A. M.

A double wedding occurred in Sydney, Australia, on March 23. Charles Waldron was married to May King and a sister of the bride, Eileen King, was wed to J. Keegan. All were members of the same company. Mr. Waldron and his bride will sail for San Francisco on July 4 on the way to New York, where he joins the Belasco forces.

John C. Fisher, who has been presenting musical comedies in Cuba and Mexico, has returned. Some six months ago he sailed for Havana with a company of eighty and with equipment to present five pieces: "The Silver Slipper," "Florodora," "The Wizard of the Nile," "The Runaway Girl," and "The Idol's Eye." After six weeks in Cuba the company journeyed to the City of Mexico. A successful engagement was played there, after which the organization worked its way north. It is at present in Utah.

Mrs. A. E. Boyer, of Stewart and Boyer, play brokers, entertained a number of friends Friday night at her apartments, 3 West Ninety-eighth Street. A "Dutch lunch" was served. Among those present were Helen Whitman, Helen Avery Hardy, Doris Hardy, Everett Butterfield, Glenmore Davis, Hartley Davis, Al. Ethier, and Mr. Hauerbach.

Helen Holmes, last season leading woman with The Man on the Box company, has signed with William A. Brady to play Princess Helen Avery in The Shepherd King company. She met with great success in this character when she played it two seasons ago.

The Trabern Stock company Saturday at Bayville entertained the following visitors from the city: Mrs. A. E. Boyer, Mr. and Mrs. Hugh Swayne, Mr. and Mrs. Arnold Wolford, Miss Caroline Wolford and others.

THE STAGE IN PARIS.

A VARIETY OF VEHICLES FOR THE AMUSEMENT OF THE GAY CITY.

Olga Nethersole's Reception—A New Comic Opera at the Comique—Aid for the MacDowell Fund—A Nerve-Racking Sensation—Many American Managers in the City—A Syndicate of Authors.

(Special Correspondence of The Mirror.)

Paris, June 13.

Olga Nethersole has been easily the dramatic sensation of the past two weeks. It was a daring experiment, to say the least, this undertaking of hers, and that she has succeeded so remarkably makes her venture almost a triumph. To bring her American company here to Paris and present in English plays several of which were French in origin at least, was bold enough. But to give these in the Theatre Sarah Bernhardt where some of them had already been presented by the patroness of that playhouse makes the achievement noteworthy. An aspect of which the gossip along the boulevard has evolved a pretty anecdote. It seems that for years there had been an unpleasantness between Madame Bernhardt and Miss Nethersole. Of its cause or when it occurred it is hard to discover evidence. Certain it is that before Miss Nethersole arrived there was a great deal of talk how Madame Bernhardt would receive such plays as Camille and Adrienne Lecouvreur, in which it was announced the English actress would appear. But the whole battle ended in a shower of confetti with bonbons interspersed. The night before Miss Nethersole was to open she attended Madame Bernhardt's performance. Between the acts she sent back her card. The "divine Sarah" met her with open arms. There were, it is said, an affectionate embrace, tears, kisses, and assurances of mutual affection. The delightful aftermath of the whole incident occurred on Monday, when Madame Bernhardt, at considerable personal trouble, was present at Miss Nethersole's opening, sat in a box and applauded enthusiastically. Thus ends this singular bellefille des dames.

For her debut Miss Nethersole chose Pinero's The Second Mrs. Tanqueray. The theatre was crowded and the applause was enthusiastic. Her acting was something of a revelation to the Parisian. The audience was mainly English and American, but among the French about as many good comparisons with Duse and more with Jane Hading, and I heard one little precieuse declare that Miss Nethersole was "a subdued Edjane." Whatever be the personal judgment it cannot be doubted that Miss Nethersole has won a distinct success. Her methods are such as appeal especially to the Parisian audience, and, best of all, she impresses one with a feeling of great reserve strength. Since I saw her last she seems to have developed much and to have gained in sureness of technique, to have broadened in art and interpretation.

Miss Nethersole gave eight performances from her well-known repertoire. When she announced Carmen, however, she ran up against a difficulty. Albert Carré, director of the Opéra Comique, immediately took steps to prevent the performance, on the ground that his rights to the opera covered also the drama. There seemed to be some feeling on his part against Miss Nethersole since she played the piece in America without giving him royalties. This corner, too, passed, and Miss Nethersole was finally allowed to give the play—but with restrictions. She might present the piece without music and under a different title. So on June 10 she played The Spanish Gypsy—which somehow sounds very queer for the well-known play.

Miss Nethersole is very enthusiastic over the reception which has been accorded her, and declares she will return next year. As rather pretty incidents of the engagement were the visits of Madame Dumas and Madame Daudet to the actress. Madame Dumas attended the performance of Camille and Madame Daudet that of Sapho. Both afterward went to Miss Nethersole's dressing-room and warmly congratulated her.

At the Opéra Comique a beautiful comic opera, Fortunio, was presented. The book, modeled on the work of Alfred de Musset, has been written by MM. de Fiers and Caillavet. The music is by André Messager, the composer of Veronique and Des Petites Miches (played in English under the title of The Little Miches). If there is anything that may be urged against the opera it is that it is too long, being in five acts, two of which seem a bit extraneous. But the lyrics are sprightly and well written; excellent, in fact. The music is sparkling, gay and full of charm. And the staging is exquisite. Never has a comic opera received a better presentation. Even so there may have been some concession made to the creation of a popular rather than a highly artistic effort; but there can be little doubt that Fortunio is a tremendous hit. It is finely presented by a surprisingly splendid company. Madame Carré as Jacqueline, M. Fugère as Maître André, M. Francelle as Fortunio, M. Jean Perrier, M. Dufrenoy, are all perfectly cast.

The concert in aid of the Edward MacDowell Fund was held on June 4 at the Salle Pleyel. As a result a substantial check was added to the fund where it is hoped will never again be able to take up his musical work and study. In the attendance there could be noted many persons prominent in the American colony and in the artistic and musical circles of Paris.

If you want a sensation—a nerve-racking, blood-tingling sensation—go to the Grand Guignol Theatre and see *En Plonge*. It is only in two acts, but it is safe to say that there are more horror, bitterness, and thrill in those two acts than in any other two acts of any other play now being presented. The main scene of this little study in terror is a submarine boat. One man of the crew is a novice, and the author uses this means to convey to the audience the experiences of fear and dread which he wishes to awaken as the boat sinks. The illusion of this sinking boat, he it said, is perfectly done until the spectator has the sense of depression and tingling fright. Down, down goes the craft. The novelties grow always more fearful, but the captain tells him that upon his subsequent trips he should use opium, as he, the captain, does. Finally the boat reaches the bottom. Something goes wrong with the machinery. The novice falls in a swoon. There seems to be a leak somewhere. A rattling of machinery, orders shouted, and then—despair, face to face with death. All discipline vanishes. Men and officers fight like rats in a trap. A rush for the counting tower, where death also waits. Fights, struggles, the firing of pistols, a mad, diagonal carnage terminating in death. So ends the first scene. The second has none of this horror, but more than makes up for it by the bitterest satire ever written. Here you see a Cabinet Minister delivering a platitudinous, high-sounding funeral oration over these dead wretches. In ornate phrases he speaks of the glory of dying for one's country, and paints a beautiful picture of their last moments, while all the time the auditor is holding that other vision of the wrangling, fighting beasts. You may draw your own conclusion as to the meaning which the author wishes to convey, but it will not be difficult to see in main his teaching. Recent submarine disasters give a special poignancy to the play.

There are at present a great many American theatrical managers here. Mr. Arnold Daly made a sojourn with us and discussed his plans for an American Theatre Antoine. He also made some remarks about George Bernard Shaw. Oscar Hammerstein after a trip to Madrid has returned to Paris. The interviews with him printed in the papers are delightfully humorous. Among others there are Percy Williams, seeking vaudeville attractions; Marc Klaw, Ted D. Marks, and W. D. Mann, a Californian, the husband of Marguerite Sylva, the singer who made such a brilliant success here last season.

A number of well-known dramatists have just founded the "Syndicat professionnel des auteurs dramatiques" (Professional Syndicate of Dra-



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matic Authors). The statutes have been placed with the Minister of the Interior according to law. The officers are Georges Ohnet, President; Adolphe Adier, Paul Millet, and Maurice Desvallières, Vice-Presidents; Simon, Glais, and Henry, Secretaries.

We have had plenty of good music. Not only are there several excellent operas to be heard, but there have been frequent concerts. The Beethoven Festival on June 4 was a brilliant success, which almost absolutely insures the erection of a monument to this great composer. Fritz Kreisler's violin recital was an event. Ignace Paderewski continues his concert, in addition we have had various concerts and recitals. Paris never lacks for amusements nor diversity in its amusements.

NIGHT HAWK.

OBITUARY.

James C. Kenny.

James C. Kenny, an old-time leader of orchestra, died of heart failure on June 22 at Houlton, Me. Kenny in 1876 and for some years after was musical director for Augustin Daly at his Fifth Avenue Theatre. In 1880 and 1881 he held the same position with the Minnie Palmer and William J. Scanlan Boarding School company. The Black Crook and other big musical and spectacular productions were successfully run under his direction. At the time of his death he was with The Royal Slave company, which had for some weeks been touring Northern Canada. He was much liked and respected in the profession. He leaves a widow and grown up son and daughter. The body has been sent to Albany, N. Y., where interment will take place in the family lot in the Rural Cemetery.

Nata.

Abraham M. Scharsky, one of the best known of the Yiddish poets, died on June 18, in the Manhattan State Hospital, Central Islip, L. I. He was forty years of age, and came to this country from Lithuania about twenty years ago. His first poem appeared in a Yiddish paper in Chicago, where he lived for several years. Besides his lyrics he was the author of several dramatic works, which were played on the Yiddish stage in this country and in Russia. The burial was at Silver Lake Cemetery, Staten Island.

Clyde Hess died of pneumonia, after a week's illness, at Goldfield, Nev., on June 8. He was at Goldfield as a member of the stock company which was organized in Chicago, and was a member of that organization when taken ill. His wife, Emily Hess, took the body to her home in Oakland, for burial. Hess was for several seasons in Lincoln J. Carter's productions. He was forty-six years of age.

Jeanne French, for five years treasurer of the Third Avenue Theatre, Seattle, Wash., and well known to almost every patron of the house for years past, died in Chicago on June 15 of heart disease. She had been treasurer of the popular priced house through four separate managements. She was also an actress of ability.

Mrs. Angelo Torriani, whose husband was one of the best known opera directors in this country, died of paralysis on June 18, at her summer cottage in Oceanic, N. J. She was seventy-seven years old.

William Legge, the father of Clayton Macdonough Legge, died at his home in Nova Scotia on June 12. He leaves a widow, four sons and five daughters.

BORN.

BROOKS—A son to Mr. and Mrs. Irving Brooks, (Countess Olga Hatzfeldt), at Cayteville, N. J., on June 17.

MARRIED.

BRAMWELL-SHEIGMAN—At New York City on June 18, by Justice Blanchard, William Bramwell and Minnie Sheigman.

JACKSON-EGAN—At Spokane, Wash., on June 10, W. H. Jackson and Anna Isabelle Egan.

KEEGAN-KEEGAN—J. Keegan and Eileen Keegan at Sydney, Australia, on March 23.

KENDALL-CLARK—At Chicago, Ill., Leo Kendall and Jennie Clark.

KLAWANS-EPLER—Barney Klawans and Helen Marguerite Epler in Washington on June 10.

PITTMAN-FRIEND—At Denver, Col., Bert Pittman and Helen A. Friend.

ULRICH-DIERBECH—Bernard Ulrich and Estelle Valentine Dierbech, at the Hotel Knickerbocker, New York, on June 21.

WALL-DOWNS—At Spokane, Wash., on June 10, George Wall and May Downs.

WALDRON-KING—Charles Waldron and May King at Sydney, Australia, on March 23.

DIED.

BRYAN—At New York City on June 22, Frank D. Bryan, aged forty-two years.

FRENCH—Jeanne French, in Chicago, on June 15.

HESS—Clyde Hess, at Goldfield, Nev., on June 8. Aged forty-six years.

KENNY—James C. Kenny, at Houlton, Me., on June 22.

McALPIN—Mrs. James J. McAlpin (Dolly Foster), on June 10, at Chicago, aged 40 years.

SCHARSKY—Abraham Scharsky, at Central Islip, L. I., on June 18, aged 40 years.

PLANS OF MANAGERS.

Announcements of Various Directors in the Theatrical Field for the Coming Season.

The plans of Henry Miller for the coming season are of unusual interest. Walter Hampden has been engaged as leading man with Mme. Nantova and will begin the season with her in "The Contessa Coquette," assuming the role formerly played by Guy Standing. Hampden, who is favorably and well known in England, is an American, though he has made his reputation upon the London stage. Later in the season he will appear in "The Servant in the House," a strong play by Charles Rann Kennedy. Mme. Nantova will probably stay out the season in New York, reviving in addition to the Bracco comedy Hedda Gabler, A Doll's House and The Master Builder, which she has not before played in English. In the Spring The Madstones, by Ridgely Torrence, will be given. Of the other stars under the same management, Margaret Anglin and Miller will open on 26 at O'Leary's in The Great Divide and Henry Woodruff will continue in Brown of Harvard, making a tour which will embrace the Pacific Coast. Finally a new military comedy will be presented, with Cecilia Loftus and Lawrence D'Orsay as co-stars.

Leander De Cordova, who has just finished a successful season in a happy frame of mind and will not think of taking a vacation, he says, until he has completed arrangements for the coming season. His new general manager, C. C. Boyer, lately of Henry W. Savage's office, is looking over the field and is now arranging plans for a new musical play for production early next spring. Mr. Boyer's experience in this line fits him for this work and with Mr. De Cordova's knowledge of melodrama there should be a happy result. Already a number of plays are in shape for early presentation. These include The Shadow Behind the Throne, which will open early in September. Other plays now being rehearsed are The Hustler, leased from J. Hart; The Ragged Hero, Hearts of Gold, and The Master Workman.

James K. Hackett sailed on June 17 for London, where he will meet Alfred Sutro, author of John Gayde's Honour, now being played by George Alexander. Hackett will appear in this play the coming fall, opening in Milwaukee on Nov. 4. He hopes to follow this with a production of Mr. George, by Louis N. Parker, in which Charles Hawtrey has been so successful. Another Hackett enterprise to be operated next season is the return of Dallas Welford in the C. C. Carleton farce, Public Opinion, which will open in Philadelphia on Sept. 23, and visit the principal Eastern cities. Welford will also make a Western tour, including the Pacific Coast, appearing in both Mr. Hopkins and Public Opinion. Hackett has also obtained the farce, Brown and a Girl, by David W. Griffith, will have its first production in Washington on Sept. 30. For the holidays Hackett will produce a dramatization of Katherine C. Thurston's novel, The Masquerader. In the fall of next season, The Masquerader, (Mrs. Hackett) will continue in the comedy, Glorious Betsey, by Rida J. Young, in which she has been appearing all season. With the same managers Hackett will produce the musical comedy, The Girl Behind the Counter, in which Lew Fields will be seen.

James D. Barton is planning to send out six popular priced attractions next season. Among the new plays will be Under Suspicion, by Ramsey Morris, and Through Death Valley, by Joseph Le Brandt. There will be two companies playing The Ninety and Nine, and The Peddler will go on tour again. Another new play by Ramsey Morris will complete the half dozen. Lillian Seymour will be featured in Under Suspicion, and Bayonne Whipple and Ellen O'Malley will head the two Ninety and Nine companies.

The Day of Judgment, a new domestic drama by Jean Harrimore, will take the road next season under the management of Donald McGregor. The play is in a prologue and four acts, for which special scenery will be carried. Eleven people will compose the company, and the better class of one-night stands will be played.

Samuel Blair is arranging to send out a musical comedy next season under the title Hip! Hip! Hurrah! Allen Lowe and Ludwig Englander are responsible for the book and music.

Al. G. Field is in the city, accompanied by Doc Quigley and Boardman S. Carney. Their headquarters in the New Amsterdam Theatre Building is the scene of busy preparations for the opening of the twenty-second annual tour of the Greater Al. G. Field Minstrels. Charles Phillips, the press agent, and Claude Long, the advertising agent, will join the forces here the coming week, after which Mr. Field will start on a pleasure tour for two weeks, arriving in Columbus July 20, when the rehearsals begin.

From Paris there come frequent interviews with Oscar Hammerstein. It cannot be doubted that there are some surprises in store for the patrons of the thirty-fourth Street Opera House. The latest to be suggested is a production of Massenet's Thais, with Mary Garden and Renaud in the principal roles. Meantime, while the impresario is tending to the artistic abroad, his son Arthur is taking care of the practical and the business sides of the venture here. A big warehouse was leased by him on June 20 in order to have room for preparing the productions of the many operas contemplated. There are three floors to the building. On one floor will be built all the operas for next season. Upon another will be stored the productions which now crowd the opera house. The other floor will be devoted to the properties. As the lease will run for five years it would seem that Hammerstein means to continue with his grand opera venture.

Gus Hill has completed arrangements to present next season a very formidable line of attractions in the better class of popular price houses. The list includes the musical comedy, Around the Clock, which serves to exploit the Ritchie Pantomime company headed by Billie Ritchie. Three separate companies will also present this attraction in Europe, and J. C. Williamson has secured the rights for the Antipodes.

Another of the musical comedies is Gay New York, which has already been received everywhere with much favor.

The Smart Set will be sent out in an enlarged manner, with everything new and up to date. The celebrated colored comedian B. H. Dudley will head the list of artists engaged for this attraction.

Happy Bootigan has enlarged the scope of his troupe and tribulations and in a new and highly amusing version of this cartoon success just completed by Herbert Hall Winslow will explain his travels in Russia, Japan, and the Philippine Islands.

McFadden's Flats, refurbished, rejuvenated and reinvested with merry scenes and jolly complications, will pay its annual visit to the large cities only, where the demand for the attraction has grown to the extent that extended engagements are called for.

The only melodrama in which Mr. Hill will be interested is The Shoemaker. The title-role will be interpreted by Lew Welch. Among those engaged by Mr. Hill are Richard McAllister, Charles E. Foreman, J. G. Gibson, C. F. Calden, Charles France, Richard Bartlett, William Kirby, Ernest Role, Joseph L. Dixon, George Phelps, William Hearn, Joe J. Sullivan, Everett T. Scott, Ed Wright, Jerry Sullivan, Joyce, Harry Yost, Ford West, W. D. Norton, M. Joyce, Harry Yost, William Proctor, J. Albert Browne, Jack Lloyd, Al. Holstein, B. E. Kelly, James C. Henry, H. P. Roseman, Charles Calder, Tom Logan, Dan Gallagher, Henry Leach, Frank Base, J. Fred Osterstock, Frankie Farrell, Alice Porter, Mildred Barre, Eva Langray, Nellie Styles, Mable Delmore, Mildred Fletcher, Edith Odell, Nellie Johnson, Louise Allen, Phyllis Proctor, Ella Rogers, Maudie Corcoran, Fanny Waldron, Julia D. Cyntha, Louise Kay, Dixie Beeson, Violet Klo, Julia Keeley, Lillian Van Osten, Rose Golden, Gabrielle Barber, Mae Estella, Della Ranney, Nellie Mason, Gertrude Gibson, the Red Hussars, the Twelve English Rosebuds, and the Gayety Quartette.

THE STOCK COMPANIES.

Notes of the Activities of Many Organizations Throughout the Country.

Willard Mack has just closed a successful seven weeks' engagement with the Metropolitan Stock company in St. Paul. After a two weeks' fishing trip he will open again on July 9 at the Lyceum Theatre, Duluth, Minn.

Bartley McCullum has announced the roster of his Summer company for the Cape, Portland, Me. The leading man will be Severin De Doyne, and the leading woman Eugenie Hayden. Others in the organization are Charlotte Hunt, William Crummins, Richard Lyle, Arthur Berthelot, Arthur Pichman, Samuel Sawyer, A. G. Hart, Walter B. Woodall, Bartley McCullum, Louise Milliken, Isabel Calder, Charlotte Hunt and Sadie Lyle. The opening play, The Senator, was given on the afternoon of June 22.

Gilberts Faust, after finishing a short season with the Forepaugh Stock company in Philadelphia, left for San Diego, Cal., where she opens an engagement as leading woman with the Perkins Stock company on June 24, appearing in Sweet Clover.

Henry Crosby has closed his season with the Park Theatre Stock, Indianapolis, and has gone with his wife, Mabel Dillingham, to his Summer cottage, "Ad Lib," at Camp Ellis, Ma.

Crawford's Claim, a four-act Western drama, was presented by the Claggett-Wilson Stock company to a large audience at Franklin, La., on June 14. The leading role was in the hands of George A. Claggett, who played the part exceedingly well. Sidney Woodward, the villain of the play, was in the capable hands of M. M. Bohannon, and as was expected he was good. Miss H. Claggett played the role of Nugget Nell and did credit to the part. The performance was a success in every respect. The following members of the company also did good work: Charles Wilson, Bert Walters, John Wilman, Frank Sinclair, George Ferguson, Edward Duval and Misses Franklin and Wilson.

Miss Sherrard Wilcox, a society girl of Richmond, Va., will make her professional debut this week as a member of the George Fawcett Stock company at the Academy, Richmond, playing Beatrice Silex in Nicobe.

The Selma Herman Stock company closed in Cleveland on Saturday, June 22.

Mabel Roebuck, who recently appeared at the Davidson Theatre with John Drew in His House in Order, has been engaged by the Pabst English Stock company, Milwaukee, to succeed Miss Katherine Gray, whose starring plans for the coming regular season have detained her in New York. Miss Roebuck will make her debut with the company during the week of June 24, playing Lydia Langfish in The Rivals. Curt Stark, the young German player, has also been engaged for the same company.

The roster of the excellent Castle Square Theatre Stock company of Boston is as follows: Clara Lane, Lois Elwell, and Helen Darling, sopranos; Harry Davies, George Jallman, and Archie Macdonald, tenors; J. K. Murray, baritone; George Shields, bass; Otis B. Thayer and W. H. Pringle, comedians; Louise Le Baron, contralto; Hattie Belle Ladd and Maude Earl, mezzo sopranos. W. C. Mason is the managing director; A. W. MacCallin, stage director; Clarence Rogers, musical director; George C. Ogle, assistant stage-manager, and Max Greenberg, scenic artist.

The Albee Stock in Pawtucket will close its season on June 29 and will reopen early in August. Harry Wheeler De Long, who has been directing the productions since the policy of the stock was changed to melodrama, has been re-engaged for next season to act in the same capacity.

The Katherine Rober Stock company in Syracuse gave on June 21 a free performance for the orphans and old ladies from the different charitable institutions. The traction company furnished transportation for the children, and a number of prominent citizens loaned automobiles for the old ladies.

Burgess and Himmelman's attraction, the Earl Burgess Stock company, continues to do phenomenal business in Seattle, having broken all house records for attendance on Sunday, June 16.

The name of the Baldwin Theatre, New Orleans, has been changed to the Dauphine Theatre. The Barry Burke Stock company has been engaged and will open on Aug. 25.

A new play, as yet unnamed and anonymous, was given by the Bonstelle Stock company in Buffalo on June 17. The crux of the play is the racial prejudice which existed before the war on the subject of miscegenation.

The Empire Theatre Stock company at Providence produced The Wife last week with great success. This week Darkest Russia is the bill. Business has been the largest in the history of the house for Summer stock. Following is the roster of the company: Rogers Barker, Edwin Dudley, David Walters, Clarence Chase, Harry Spanierman, James Kennedy, Al. Roberts, Ed Redding, J. E. Bennis, William Dyer, Kathryn Furness, Louise Mitchell, Maude Atkinson, Adelaide Boothby, Madeline Delmar; Edwin Dudley, stage director and Theodore V. Bennis, stage-manager.

The roster of the Lake Brady Stock company is as follows: Mary Atheling, Helene Trowbridge, Nana Barnes, Edna Daly, Chester Bishop, Will J. Olio, Ed C. Mills, Fred Willard, Harry Reeves, Percy Bollinger, Hempted Prince, and Don C. Ebaugh. D. G. Hartman is manager; F. R. Johnson, business manager; Chester Bishop, stage director; Harry Reeves, stage carpenter; Don C. Ebaugh, musical director. The company is situated midway between Kora and Ravenna, Ohio, and has a modern, up-to-date Summer theatre. Two bills per week are presented with vaudeville between acts.

The Shady Lake Park Stock company, at Peekskill, opened on June 3. The company is as follows: George W. Scott, Kelcey Coubo, George Koehler, Charles W. Neuson, Stockton Hopkins, Edward Hastings, Frank D. Craig, Sam Gordon, Dorothy Marie, Stella Blodgett, Florence Wragland, Jessie Koehler, and Baby Hastings. George W. Scott is stage-manager.

Richard Kann closed his Summer season at the Garrick Theatre, Milwaukee, on June 23. It is announced that Edwin Thunhouser will begin in two weeks a regular season at the same theatre.

Charles Arthur, who is playing juvenile roles in Edwin Arden's Stock company at the Belasco Theatre, Washington, received marked praise from the press for his performance of Adhemar in Sardou's Divorces.

Clara Sibyl Beyers has been engaged by Lawrence and Sandusky for their stock company in Sacramento, Cal. Carl Stockdale engaged for the same company and opened on June 10.

The Ferris Stock company is now in its sixth week at the Metropolitan Theatre, Minneapolis. The company includes Dick Ferris, Florence Stone, Adele Nott, Carrie Clarke Ward, Jane Hampton, Harry C. Browne, Henry Duggan, Harry von Meter, Richardson Cotton, Loudon McCormick, George Webb and Louis Chevalier, with Sedley Brown as stage director and George Morehead as business manager.

The Vaughan Glaser company, which has been at the Lyceum Theatre, Detroit, for over eight weeks, will begin a four weeks' engagement at the Euclid Garden Theatre, Cleveland, on Aug. 5, remaining there until Sept. 15. Among the members are: Vaughan Glaser, Fay Courtney, Lues Plummer, Belle D'Arcy, Eliza Warren, Grace Hamilton, Maude Cleveland, Lucille Youngs, Frank Camp, James Hester, Mark Kent, Jay Quigley and Joseph B. Wilson.

The Vallamont Stock company at Williamsport, Pa., opened on June 24 under the management and stage direction of Augustin Glassmire in the comedy, The Little Gray Lady. The members of the company are: Bertha Creighton, Edythe Ketchum, Virginia Hemmings, Hattie Foley, Constance Irwin, William Siler, G. B. Connor, Jack Regan, George Earle, Harry Coleman, Mark Harrison, Charles Wallace, Robert Tule, Francis Poufflet and Robert Nelson.

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BERNARD ULRICH MARRIED.

Bernard Ulrich, manager of the Lyric Theatre, Baltimore, and Estella Valentine Dieterich, also of Baltimore, were married on June 21 at the Hotel Knickerbocker, New York, by the Rev. Henry Marsh Warren. Ulrich has been manager of the Lyric Theatre for several years and was previously a theatrical manager in Chicago. He has also had extensive experience as a musical impresario. His bride is well known in Baltimore society.

IN BROOKLYN THEATRES.

The season of opera at the Orpheum Theatre was to have closed last week, but the success which the organization has met with since the opening induced the management to extend the engagement two weeks longer for a festival of grand opera. The double bill of Ravennas, Baccanals and Pinaflore is presented this week on an elaborate scale. Estelle Westworth, who is seen in the role of Santuzza, has a voice of remarkable range, and personality that is charming. Joseph Fredericks is an excellent Turiddu. George Leding was seen to good advantage as Ralph, in Pinaflore, and Emilie Gardner is a delightful Josephine. Harry Carter, who was remembered for his good work here last summer, was as usual a clever Sir Joseph. The rest of the Hal Chandon stock company, at Bergen Beach, has established itself firmly in the hearts of its many friends. At the Casino, where the company has been playing for the past four weeks, the performance have been well attended and enjoyed. Conductor is a drama presented this week, and Hal Chandon, the actor manager, is seen in one of his best roles. Others in the cast are: Lawrence Barbour, Rippe Washburn, and Claudia Lucas. Bergen Beach has become one of the popular resorts of the day. Victor's Royal Vaudeville Band is one of the features, and along the boardwalk can be found all those attractions that appeal to people in search of innocent and refreshing amusement.

SEASIDE AMUSEMENTS.

At Brighton Beach Music Hall, where there is an excellent vaudeville bill presented twice daily, the new show, who will be relied upon for good entertainment and novelty, offers a departure in vaudeville this week. The Governor's Ban is condensed form, with a company of twenty-five people, is the principal feature. The company includes: Harry Walter Chester, Jack Ralston, Walter Chester, Wellington Cronin, and Edward Sheehan. Stella Tracey, Lottie Medley. Others on the bill are: Jewell's mannikins, Empire Comedy Four, Three Dollars Machine and Maxine's Follies and Morris, and the Misses Bonnier and Gaudier.

The bill at Henderson's Music Hall, Coney Island, is: The B. A. Rolfe Company, presenting The Immensaphone; the Wehlund Trio, the Juvenile Teller troupe, Fun and Games, the McCall's troupe, the Elite Musical Four, the Arlington Comedy Four, the Healy Sisters, the Century Comedy Four, Healy and Vance, Morris and Kramer, Archer Brothers, the Smith Bowman Trio, and Sister and Wilbur.

Paul's Fire Works opened June 25 at Manhattan Beach. The new spectacle, Sheridan's Ride; or, the Battle of Cedar Creek, was one of the most attractive and brilliant entertainments ever offered by this show. The spectacular display was better than ever, and is likely to prove the most successful in the history of Paul's entertainments at the Amphitheatre.

Luna Park is still drawing crowds to its many attractions. Night and Morning, The Wreck of the Carmal, and The Days of '49, all entertainments full of action and amusement, are doing good business, and on Saturdays are compelled to increase the number of performances to accommodate the crowds. The new City Opera House, now in the course of construction at Frederick's Arena, as the principal attraction, is beginning to break its record of last season by offering the very best amusement at the beach. William A. Ellis, whose Feast of Belshazzar occupies the largest space ever given to any of the comedies in the park has added a number of new features to the spectacle.

One of the busiest places at Coney Island is Steeplechase Park, where the Human Roulette Wheel is causing the greatest lunch. Prince Beudon, the amusing and loquacious performer, is a new feature this week, and his work is wonderful. A troupe of diving dogs give an exhibition from the wreck of the "Baronac" at the beach.

The open air vaudeville at Golden City, Coney Island, has proven a great success, and many of the features are of distinct merit. All the amusement devices, including King Paroush, the educated horse, continue to attract crowds to the Jamaica Bay resort.

MATTERS OF FACT.

If you are going to play Indiana, the town of Bedford ought to interest you. It has a modern playhouse, managed by Walters and Johnson, who will book the best one-nighters and give them a paving date.

Arthur W. Tams controls the rights to The Telephone Girl, and through his attorneys warns theatre managers and others against unauthorized productions of this musical success. All-gird violations are said to have occurred recently, hence the warning.

Henry C. Mortimer has secured in principal roles with The Fawley Stock. His performance as Rauli Bertine in Leah Kleeschna was him many excellent encores.

He is disengaged for next season.

The new City Opera House, now in the course of construction at Frederick's Arena, will be ready for opening about Oct. 1. Wood and Leathers, who will manage the house, want the best they can secure for their initial attraction. Frederick is a booming and bustling town.

NEW FIRM MOVES TO LARGER QUARTERS.

The bustling new firm of Leslie and Grady has met with such success that it has been compelled to move into larger quarters in the Knickerbocker Theatre Building.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

A clever Canadian ingenue position for Fall, with good company. Address Ingenue, care Mirror.

ACTOR or actress, with one or two thousand dollars, wanted to star in a good drama, with half interest. "Thousand," Mirror.

CARPENTER—Union man, able to build; one who can paint given the preference. Must be strictly temperate. Write Room 67, 257 W. 25th Street, City.

CHILDREN at home. A lady having attractive suburban home will take one or two young children and give them personal care and instruction. References required. Box 902, Orange, New Jersey.

CLEVER vaudeville sketch for sale; two characters, man and woman. Henri Parmelee, 113 Western Avenue, St. Paul, Minn.

COMEDIAN with specialty, for permanent stock, 40 weeks. Must be clever. Write Room 67, 257 West 25th Street, City.

FOR RENT—Half of completely furnished office. "Reasonable." 516 Knickerbocker Theatre Building.

FOR SALE—One typewritten script and parts of Dora Thorne; price \$5. Address, E. L. Paul, care Aldrome, Emporia, Kan.

GEORGE SEYBOLT invites his friends, personal, professional, and managerial, to witness his performance of "Carothers," in The Little Girl, supporting Paul McAllister, at Keith and Frozier's 125th Street Theatre this week.

HAVE first-class, tested, musical comedy. West lady-gentleman partner. Moderate, Mirror.

LEADING MAN for permanent stock, 40 weeks. Must be tall, good looking and, above all, able to act. References will be required. Write Room 67, 257 West 25th Street, City.

SCENIC ARTIST for permanent stock. Season of 40 weeks. Begin about Aug. 1. Must be sober and capable. Pencil. Write Room 67, 257 W. 25th Street, City.

TALENTED, good looking Canadian actress desires position with good stock company. Address Canadian, care Mirror.

TITLE-PAGES, copy, sketches, plans, etc. Right material for beginners and amateurs. Harry Manning, 33 Springfield Avenue, Newark, N. J.

WANTED—Amateur at all times, with talent, that are desirous of going on the stage. Address Peter J. Ridge, Manager Western Dramatic Agency, 127 La Salle Street, Chicago, Ill.

WANT good carpenter to rebuild scenery. Easy work, for Summer season, near New York; very small salary. Exact, care Mirror.

WANTED—Some one (a woman preferred) to help finish a romantic play (in English) of the time of the Napoleonic period; must have some knowledge of French literature, of French literature, and be able to tell a love story, so as to please the "matinee girls"; good pay for work actually performed. Address, telling what you have done and what you can do, "Henry of Navarre," care the Dramatic Mirror.

WANTED—First-class attraction for Fourth of July, afternoon and evening. New Illinois Theatre, Abingdon, Ill.

WANTED—To buy or lease first-class melodrama; must have comparatively small cast and be well booked; terms, cash. C. H. Francis, care Mirror.

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stre Annex. The said firm has entered to enter

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representing road shows and house managers, as well

as writing and staging vaudeville acts. Mr. Grady

has returned from his trip to the seashore, and has

several productions to stage, and Mr. Leslie has the

coming season. Being in close touch with the large booking

office, they handle many routes of good companies

and will also fill a long list want to the small companies and managers.

ENTERPRISING LITHOGRAPHING COMPANY.

The Ackerman-Guidley Lithographing Company, of

Kansas City, Mo., has now become one of the largest

lithograph and show printing houses in the country.

Since adding a large lithograph plant to the establish-

ment the business in that line developed so rapidly

that the facilities of the plant had to be still further

increased this year, and the company is now able to

turn out a heavy volume of printing promptly. The

class of work done is exceptionally fine, and the

highest priced artists being employed. The company

maintains New York offices in the Knickerbocker

Theatre Building.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Milton and Dolly Nobles and company, in Mr. Noble's farce, *Fads and Fancies* (new); the Five Sultis, the Gaiety Quartette, Billy Gaston and Ethel Green, Hayes and Wynne, Smith and Bancer, Somers and Law, Williams Duo, Ned Fitzgibbon, Peeney, Wally O'Reilly, Jack and Glida Cannon, and Polio Sisters.

Keith and Proctor's Union Square.

Henry E. Dixey, Mary Ann Brown, Bowers, Walters and Crocker, Al Weston and company, Mildred, Flora, Harry and Kate Jackson, Fred and Dore, John F. Clark, Grace Temper, Trio, Walsh, Lynch and company, Archer and Crocker.

Keith and Proctor's Twenty-third Street.

Eva Tanguay, May Tully and company, Winona Winter, Ye Colonial Septette, Bellong Brothers, Charles F. Semon, Chadwick Trio, Wise and Milton.

Keith and Proctor's Fifty-eighth Street.

Mr. and Mrs. Sidney Drew, Tobin Sisters, Avon Comedy Four, Donald and Carson, Laveen and Cross, Viola Duval and company, Hibbert and Warren.

Keith and Proctor's 125th Street.

Paul McAllister and company, in *The Littlest Girl*; Gus Edwards' Typewriter Girls (new), Carlotta the Marvel, Marco Twins, Jane Elton and company, in *A Trial Performance* (new); Clifford and Burke, Hammond and Forrester, Martin Brothers.

Hammerstein's Paradise Gardens.

Lind, Barnold's dogs and monkeys, Willie Pantzer Troupe, That Quartette, Cremation, Gus Edwards' School Boys and Girls, Collins and Hart, Rice and Frost, The Sunny South, The Four Avolios, and the Camille Trio. Sober Sue, who cannot laugh, makes her New York debut here this week.

Alhambra.

Effie Fay, Gennaro's Venetian Gondolier Band, Zingari Troupe, Claude Gilligwater and company, Beliceladi Brothers, Rogers and Deely, Raymond Finley and Lottie Burke, Sharp Brothers, Tascott.

LAST WEEK'S BILLS.

PASTOR'S—Goldsmith and Hoppe, the comedy musicians, headed the bill and were encored repeatedly. Una Clayton and company played a return engagement in *What's in a Name*, and repeated the big hit scored here a few weeks ago. Miss Clayton is a thoroughly finished artist, and it is a delight to hear her speak even the most commonplace lines. The infections of her voice show that she has made a careful study of effects, and the result is a charming performance. In this sketch she does several very amusing things that bring down the house. Mr. and Mrs. Harry English and company made their vaudeville debut in a Western sketch called *Won on a Bluff*, by A. R. Schallmeyer and Myles McCarthy. The story deals with the vicissitudes of a boy named Jack from the Bowery, who drifts out West. His mining investments leave him penniless, and he is casting about for a means of reaching the East again. Hazel, an old sweet-heart, appears on the scene. She is compelled to wait until a train is made up to carry her further West, where she expects to meet her future husband, whom she has never seen. Not realizing that her old lover is in the vicinity, she bemoans her fate, when Jack makes his presence known. Mutual explanations follow. Meanwhile the "Crooked Snake" mine is to be sold at auction and Jack bids \$175,000 and gets it. He hasn't a dollar in the world, but knows of the anxiety on the part of a ranchman to secure the mine. He hopes to hold it only long enough to recel it to the ranchman. Hazel makes known that this is the man who wants the mine. Complications follow, and Jack ultimately wins the girl and a \$10,000 bonus from the ranchman, who is "easy" for the lad from New York. Mr. and Mrs. English, as Jack and Hazel, worked hard and their efforts won approval. They were at their best in the scene in which the ranchman backs out of his agreement to marry Hazel. With some revision the sketch ought to be successful, as the story is interesting but not properly worked out. Special scenery and effects were used, and the support was adequate. A new monologist appeared in the person of James Fax, who is billed as a character vocalist. Mr. Fax uses plenty of gestures and works very hard, but he has much to learn about entertaining a vaudeville audience. Harbach and Harris presented *Twenty Minutes for Matrimony*, in which the ancient plot of the man who must marry in order to inherit money is used. De Witt C. Young juggled well and Jack Irwin monologued satisfactorily. Clifford and Hall sang smartly, and Len B. Mantell and W. H. Bates showed their marionettes to advantage. Roberts and Ralston, the Yocco Trio, Blanche Bishop, and the vitagraph views made up the rest of the bill.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET—The Telephone Girl, a condensed version of the musical comedy of the same name, was the headline act, and provided a half-hour of singing and comedy that made a pleasing impression. The best portion of the old play had been selected and in tabloid form it was very acceptable. Dainty and charming Beadie Wynn captivated everybody with her cleverly rendered songs. She is one of the few "straight singers" who have entered vaudeville from musical comedy that have scored. Her personality is so engaging that even if she could not sing as well as she does she would still be a desirable attraction. Charles H. Bradshaw and company, in *Fix in a Fix*, which is rather old-fashioned, but funny, won some hearty laughs. Frank Buonan, Mabel Crawley and Florence Turner rendered good support. Ned Nye made his appearance as a lone entertainer, and though the girls by whom he was formerly surrounded were missed, Mr. Nye managed to provide a very pleasant quarter of an hour with songs and humorous remarks. The *Mime Four* (Christine Cook, Rose Clemence, Ed. Grah and Est. Brock), offered *The Day After*, which aroused considerable hilarity. Reelf Brothers danced superbly and Jennie Conchas showed a troupe of highly educated canines that pleased the youngsters immensely. Zeno, Jordan and Zeno flew through their act with the greatest ease, and were warmly applauded. The motion-pictures closed the bill as usual.

KEITH AND PROCTOR'S TWENTY-THIRD STREET—William Courtleigh and company in *Peaches*, by George V. Hobart, once more scored a large-sized hit, the lines and situations winning hearty laughs. Stella Mayhew was warmly received in her singing specialty. Her song, "I'm a Woman of Importance," afforded her a chance to do some very good impersonations. This was followed by a ditty called "The First Smoke," which was in poor taste, as it tells, with an abundance of "business," of a boy's effort to smoke a pipe. The third song was "I Guess I'm Bad," and was

rather coldly received. Miss Mayhew did better with her short encore than with anything else. She needs two more songs very badly. Lisle Leigh, assisted by Edward Elmer and Mary Davenport, offered Mr. Elmer's sketch, *Kid Glove Nan*, which made an excellent impression. Elsie Faye has a distinctly pleasing act of the sort that is always liked by the average audience. She dances well and wears nice clothes, and the fact that her singing voice leaves something to be desired does not hurt the act to any extent. Miss Faye is capably assisted by Blisset and Miller. Harry Smith and Rose Komer scored in their lively acrobatic and dancing turn. The Avon Comedy Four lived things up at the end of the bill in their rough-house act, *The New Teacher*. Wilton Brothers, comedy har performers; Martin Brothers, xylophonists, and the pictures were also in the bill.

KEITH AND PROCTOR'S UNION SQUARE—Houdini's remarkable feats caused great interest and he met all sorts of challenges during the week without a failure. The laughing hit of the week was made by Searl and Violet Allen and company in *The Traveling Man*. It is a series of gags with amusing business, and every one of the well-arranged jokes was followed by gales and guffaws. Mr. and Mrs. Truesdell won their share of the honors in *Two Men and a Bottle*, which is by far the best sketch they have ever had. The *Big City Four* sang splendidly and later pointed some excellent comedy. Bert Levy offered his unique and interesting sketching specialty, in which, by the aid of a stereoscopic, his drawings are reproduced on a large scale as he is working on them. Mr. Levy deserves credit for devising an act quite out of the ordinary run. Frank Rae and Gussie Broche scored in their conversational act and Willie Eckstein, as a pianistic prodigy, found many admirers. Hester Magee, an English contralto, made her American debut and won encores for her excellent singing. Harry Botter and company were amusing in *A Matrimonial Bazaar*, and Charles Howison imitated birds with accuracy. The Denno Brothers, in acrobatic comedy, Virginia Sargent, vocalist, Wilbur Ames, juggler, and the pictures, rounded out the bill.

KEITH AND PROCTOR'S 125TH STREET—Paul McAllister and company presented for the first time here a one-act play by Mr. McAllister, called *John of Gascony*. The scene is laid in a French chateau in the sixteenth century. Mr. McAllister as John, has provided himself with a romantic part that permits unlimited sword-play and love-making, and he carves the way to his lady's heart by means of his trusty blade. He played briskly and won approval as did his associates, Anna Johnston, John St. John, Joseph Rawley and David Thompson. A laughing success was scored by Holcombe, Curtis and company in *The Alphabet Class*. Loney Haskell reappeared in vaudeville and his stories made a decided hit. Edwin Stevens, assisted by Tina Marshall, the Six English Ravens, Coakley and McBride, Carter and Taylor, and the pictures were the other numbers.

ALHAMBRA—Henry E. Dixey in David Garrick headed the bill and scored heavily. Barton and Ashlie made their reappearance in their familiar act and won laughs by the dozen. Their long stay in England has not changed their accents nor their funmaking qualifications. Belle Blanche made a hit with her mimicry. Other well-known acts were those of the Rose De Haven Septette, Welch, Mealy and Montrose, the Spillers, the Kitabanzin Troupe, Smith and Campbell and Tate's Motoring.

HAMMERSTEIN'S PARADISE GARDENS—The bill opened with Le Dent, the comedy juggler and closed with the vitagraph. In between were Rice and Prevost, Barnold's animals, Cremation, the Sunny South, Gus Edwards' School Boys and Girls, Four Musical Avolios, Willie Pantzer Troupe, Collins and Hart, That Quartette, and the Camille Trio. Business was very large, the weather being especially good for roof gardening.

SELIGMAN-BRANWELL.

Minnie Seligman (Mrs. Robert Livingston Cutting) and William Branwell Downing, known on the stage as William Branwell, were married on Wednesday evening, June 19, at Delmonico's by Supreme Court Justice James A. Blanchard. George H. Downing, of Newark, N. J., a brother of the groom, was best man, and the bride's maid was Fannie Kaufmann, a niece of the bride. Only near relatives of the contracting parties were present, the guests including Mr. and Mrs. George H. Downing, Mr. and Mrs. A. H. Hertz, Mr. and Mrs. B. H. Hertz, Mr. and Mrs. Martin Kaufmann, Mr. and Mrs. J. Offenbach, Mr. and Mrs. L. Seligman, Ethel Hertz, Maybelle Hertz, Marjorie Hertz, Fannie Kaufmann, Madeleine Offenbach, Joseph Seligman, Stanley Hertz, Russell Hertz and Leslie Hermann. The ceremony was to have been performed by Rev. William H. Kaphart, but he was overcome by the heat, and Justice Blanchard was substituted. The bride wore a gown of white Irish crochet lace and carried white and pink roses. After the banquet that followed the ceremony Mr. and Mrs. Branwell-Downing left for Atlantic City. On June 29 they will sail for Europe, where they will remain until it is time for them to begin their vaudeville tour. They are booked through the United Offices for next season in A Dakota Widow, by Grace Livingston Furniss. The courtship that terminated in the marriage began five years ago, when Mr. Branwell and his wife were young man and woman of the stock company at the Fifth Avenue Theatre.

ENGLISH PERFORMERS SAY AU REVOIR.

The roof-garden of the New York Theatre, now called Jardin De Paris, was the scene of two farewell appearances last week. On Monday evening Alice Lloyd sang her songs for the last times in America this season. There were tears in her voice, for she was compelled to return to England to fill some dates contracted for long ago, at a salary far, far below the one she had been getting in America. When she had finished her act "Fat" Casey stepped from the wings and presented the singer with a silver tea service on behalf of the management, making one of his characteristic speeches. Miss Lloyd bowed her thanks and said later that she would return next season. She sailed on Tuesday for England with her husband, Tom McNaughton, and his brother. On Friday evening at the same place there were more tears and smiles when Vesta Victoria warbled her "Fatti Farewell," for she, too, will come back again before the new season. Miss Victoria sailed on Saturday. Both she and Miss Lloyd have contracts for next season that call for outlandish salaries. Miss Victoria received a silver loving cup, Mr. Casey again officiating as speechmaker.

BERT PITTMAN MARRIED.

Bert Pittman, manager of the Novelty Theatre in Denver, and Colorado representative of the Sullivan-Conside interests, was married in Denver last week to Helen A. Friend, a pupil in the Junior class of the East Denver High School. Mr. and Mrs. Pittman, after a short wedding-tour in the East, will make their home in Denver.

SINS TO WRITE SKETCHES.

Joseph Brooks, who is now in London, has made arrangements with George R. Sims, whose melodramas are known all over the civilized world, to write four thirty-minute "thrillers" for presentation on the Klaw and Erlanger circuit next season. The first play will be ready for production in December.

METROPOLIS ROOF READY.

The roof garden on top of the Metropolis Theatre has been thoroughly renovated and made ready for opening on Monday, July 1. Last season the resort was known as Old Heidelberg in the Air, but it will hereafter be called Hurlitz and Seamon's Metropolis Roof Garden.

MADISON SQUARE ROOF OPENS.

The *Maid and the Millionaire*, musical comedy, by Frederic Chapin and others. Produced June 22. (Mortimer M. Thorne and Henry Pincus, managers.)

John Van Houtetter	Ed. Morton
Walter Van Houtetter	Harry Linley
Barney Croogrove	Charles Burke
Tell M. Strong	John C. Hart
Goodwin Shaw	Ed. Morton
Blenkins	Albert Davis
Datto of The Mores	Albert Davis
Nanette	Toma Hanson
Giorgiana Warner	Maudie Kelly
Mademoiselle Marie	Mildred Morton
Bliss	Lilla Brennan

The season at the Madison Square Roof Garden was opened on Saturday evening in the presence of a very large audience. *The Maid and the Millionaire* is the title of the "musical, farcical mixture" by Frederic Chapin that was offered to the typical New York crowd that seemed hungry for Summer amusement. Like most of its predecessors at this resort, the entertainment is a hodge-podge thrown together in a haphazard way, with just enough dialogue to allow the chorus to make costumes changes between songs. The two principal comedy situations have been done to death in vaudeville. The business with the bench that falls when one of the sitters stands up suddenly has been used for many moons, and the bombardment with cotton batting cannon balls has been a trademark with Dan Sherman for ages. It seemed as though the comedians had been told to do whatever they pleased, and that every man supplied his own gags. The audience was intensely bored most of the time, and the piece will need a lot of revising before it is even a possible Summer entertainment. The scene is laid on the Isle of Guann, and the plot, such as it is, revolves around the adventures of a comic opera star and a man with money, who meet on the island and spend their time singing songs. The people in the cast worked very hard. Toma Hanson is by far the most genteel and talented player in the company, and made an individual success with a very catchy number called *Kitty O'Neill*, which was liberally encored. Ed. Morton, who has a fine singing voice, saved the piece to some extent by singing four new comic songs with great animation and a refreshingly clear enunciation. His specialty was hailed with joy by the jaded fun seekers. Charles Burke made a liberal use of coarse expressions and raised a laugh or two from the people at the rear row of tables. The others did not distinguish themselves in any way. The best liked numbers were "Kitty O'Neill," "I Like You, I Love You, I Want You," and "My Coney Island Queen." The redeeming feature of the performance is its brevity, as the audience was dismissed at 10.45. For those who did not care to watch the performance there were palmists in little booths who sat ready to while away the time for folks who wished to learn about their past and future. The candy girls and flower girls, who circulated among the tables offering their wares for sale, also afforded outside diversion.

THE WORDS AND MUSIC CLUB.

When a few weeks ago several composers and lyricists at an informal beefsteak dinner proposed the formation of the Words and Music Club of America, they little thought that within a month the club would include in its membership nearly every recognized writer of lyrics and music in the country. A few days ago the club leased a suite of rooms at 1420 Broadway, which are being sumptuously fitted up with all the conveniences of a modern club. The rooms will be ready for occupancy in a week. The officers of the club are as follows: Big Hit (president), Harry Williams; First Verse (first vice-president), Jean Schwartz; Second Verse (second vice-president), Maxwell Silver; Manuscript (secretary), Will A. Heelan; Royalties (treasurer), E. F. Moran; Lead Sheet (sergeant-at-arms), Ren. Shields; Conductor, Seymour Furth; Chorus (board of governors) Benjamin Haggood Bart, Max S. Witt, George H. Bell, Ed. F. Rose, George Taitel Smith, William Redmond. The members include the following authors and composers: Egbert Van Alstyne, E. Ray Goetz, Henry A. Wade, J. A. Mahoney, Andrew B. Sterling, Vincent Bryan, Maurice Levi, Eugene Platzman, George Whiting, Edgar Selden, Joseph Holender, Lester Keith, Thomas Kelly, Felix Feist, William Jerome, Edward Madden, Billie Taylor, Silvio Heli, A. Baldwin Sloane, J. J. Walker, Herman Paley, James Kendra, Albert Gumble, Bartley F. Costello, Richard H. Girard, Peter F. Carroll, T. F. Snyder, William Johnston, Charles Horwitz, Fred V. Bowers, Alfred Selman, Edwin Clark, James B. Muller, Aaron Hoffman, Will D. Cobb, Monroe H. Rosenfeld, W. C. Polla, Alfred Doyle, E. Bichagnini, Scamp Montgomery and Timothy Coleman.

ALHAMBRA ROOF TO OPEN.

The new roof-garden on the Alhambra Theatre, at Seventh Avenue and 126th Street, will be opened on the evening of Monday, July 1. The roof is covered and inclosed, so that weather conditions will not interfere with the performances. The stage is on the Seventh Avenue side of the building and is equipped with every convenience. A promenade twelve feet wide runs around the edge of the roof, the rest of the floor space being used for chairs and ten boxes. Seventeen more seats are suspended several feet above the floor, making twenty-seven in all. Potted plants and growing vines will be used in profusion, and the light and tasteful decorations give the roof a most attractive appearance. On the floor below the roof a cafe has been fitted up for those who wish to partake of refreshments, no drinks being served on the roof itself. Popular prices will rule, 50 cents for seats and \$1 for box chairs.

A DOG MATINEE.

William Hammerstein, whose joy over the hit scored by Barnold's dogs and monkeys has caused him to smile even at old jokes, announces a special matinee at eleven a. m. July 4, to which any dog of a size that may be held in the lap, accompanied by its owner or guardian, will be admitted free of charge. There are enough pet dogs in the vicinity of Times Square to fill the house, and it is expected that the Barnold act will be greeted with a chorus of approving yelps that will raise the roof.

TRAPEZE PERFORMER INJURED.

Effie Minerva, who with a partner has been doing a startling trapeze act with the Robinson Circus, met with a serious accident at Des Moines, Ia., on June 18. She was swinging on a trapeze suspended from a plate held in her partner's mouth when the apparatus broke and Miss Minerva fell to the ground. Her back was splined, her right ankle broken and her right side cut and bruised. Her name in private life is Mrs. William Davis, and her home is in Freeport, Ill.

LEO KENDALL MARRIED.

Leo Kendall, the comedian, was married a few days ago in Chicago to Jennie Clark, of Cleveland, O. The bride has been on the stage for several seasons, having appeared in Princess Chic, King Dodo, Bluebeard and other pieces as a chorister. With her sister Clara she began her career in a vaudeville act at Hainforth Gardens, Cleveland. Mr. Kendall has just finished a tour as comedian of Ella Higginson the Bay. It is probable that Mr. and Mrs. Kendall will offer a sketch in vaudeville next season.

EFFIE ELLISER IN A SKETCH.

Effie Ellisier has in rehearsal a one-act play by "Pendennis," called *His Woman*, that she will present in vaudeville in the near future, supported by Frank Weston. Miss Ellisier's performance of Hazel Kirke has made her widely known throughout the country, in every section of which she is known and esteemed.

FRANK D. BRYAN DEAD.

Frank D. Bryan, well known as a manager and comedian, died at his residence, 322 East Seventeenth Street, on June 23 from a complication of diseases. He was taken ill in Cleveland last October, and was obliged to return to New York. Since that time he had been unable to work, and a month ago his friends arranged a benefit that netted a large sum. Bryan went on the stage many years ago, and first became prominent as a member of the National Four (Bryan, Mouton and Forrester Sisters). He married one of the Forresters, and the act then became a trio. Being ambitious, Bryan turned to management, and for several seasons was in charge of *Holly and Woods' Big Show*. Later he managed the *Funny Mr. Dooley*, *The Funny Page* and the *Behman Show*. Two years ago he produced a big vaudeville act called *Frank D. Bryan's Congress of American Girls*, with great success and toured the leading cities with it. Last season the act was joined to the Behman Show, and Mr. Bryan was retained as manager of the whole organization. He was forced to retire on account of illness before the season was fairly started. Bryan was noted for his extremely genial disposition and his love for his country. He had a knack of stirring up the patriotism of his audiences and never failed to arouse enthusiasm with his work. He had a very large circle of friends, and was a member of Munn Lodge, 190, F. and A. M.; Corinthian Chapter, 159, R. A. M.; Columbian Commandery, K. T.; Mecca Temple, N. M. S.; B. F. O. Elks, No. 1, New York, and T. M. A., No. 37, Pittsburgh. He is survived by his wife and one daughter.

The funeral services will be held to-day (Tuesday) at Livingston Room, Masonic Hall, at 10.30 a. m.

ASKWITH MAKES HIS AWARD.

George Ranken Askwith, the London lawyer to whom the dispute between the members of the Variety Artists' Federation and the London managers was submitted, made his award on June 14. The document is lengthy and covers every question involved. The most important point in the award is a ruling that artists must appear at any matinee required by the management, and shall be paid for extra matinees at the rate of one-seventh of the weekly salary in one-show a night houses, and one-twelfth in two-show a night houses for each matinee. The dates of performers may be shifted at the option of the management, with the consent of the performer. If the shift is made in a province, reasonable expenses shall be allowed. The "barring clause," over which there was much discussion and dissatisfaction, has been thoroughly investigated by Mr. Askwith, and he deems it expedient that maximum restrictions should be declared. The matter is left in some cases to be agreed upon between the performer and the manager, but Mr. Askwith has set down some arbitrary rulings that bar performers for longer periods from appearing at London houses other than those that their contracts specify. This section of the award is rather unfavorable to the performers. In the event of any dispute arising hereafter, no strike or stoppage of work shall take place, and if any change be desired in the rules and conditions laid down in the award, six months' notice in writing must be given either by managers or performers. The award will go into active operation on July 14.

HOUDINI'S STRENUOUS WEEK.

For his third week at the Union Square Theatre, Harry Houdini laid out a programme that tested his ingenuity as well as his physical strength to the utmost. As a usual thing he is content to offer one big test during the week, but last week was an exception. At the matinee he released himself from a straight-jacket, and at the evening performance the following tests were arranged: Monday, escape from a "crazy crib," such as is used to hold patients suffering from delirium tremens; Tuesday, getting out of a large leather mail-pouch, made by the employees of a well-known shoe factory; Wednesday, escape from a full-length straight-jacket, strapped on by six physicians, in full view of the audience; Thursday, escape from a dry-goods box, built on the stage by employees of a New York clothing firm; Friday, escape from a large paper bag, which was tied and sealed; Saturday, escape from an iron-bound hamper. The test on Thursday evening drew an exceptionally large crowd, and when Houdini won at the end of half an hour, the excitement and enthusiasm was unbounded.

RAY LOSES AUTOMOBILE.

Johnny Ray left a new automobile standing outside of Keith's Theatre in Cleveland a few evenings ago, and when he came out it had disappeared. When he spoke to a policeman about it the officer told him that it was a common occurrence, as three or four machines had been stolen from the same spot during the past month. The thief was unkind enough to leave no clue, and Mr. Ray has only faint hopes of ever again seeing the big red thirty horse power car that was the apple of his eye.

HICKMAN SKETCH BEING BOOKED.

The comedy sketch that was tried out at the Union Square Theatre a few weeks ago by Robert Hickman and company made such a good impression that time is now being booked for it in the Keith-Proctor houses for next season. During August Mr. Hickman expects to present the sketch for a few weeks at the seaside resorts, and in anticipation of this tour will close his dramatic school in Washington, D. C., on July 15.

A NEW TENOR.

Howard Truesdell has gone into management on a small scale, having taken charge of the bookings for Theodore Martin, a tenor, who has been singing in a choir for some time, but who is anxious to appeal to a larger circle of admirers. Mr. Truesdell presented his protégé at the concert at the Union Square Theatre on Sunday last, and the vocalist proved his worth by winning several genuine encores.

ACTRESS BEATEN AND ROBBED.

Grace Carlo, who plays in vaudeville, appeared in the Tombs Court on Tuesday last as complainant against Louis Ritter, whom she charged with having gagged, beaten and robbed her in her room of jewelry valued at \$1,000 on the night of May 12. The prisoner was not arrested until June 12, but Miss Carlo picked him out of a line of twenty-five prisoners. He was held for trial.

NYE AVERTS PANIC.

While Ned Nye was giving his monologue at Keith and Proctor's Fifty-eighth Street Theatre on Thursday evening last, the audience became alarmed at the noise of the fire engines summoned to put out a blaze in a house across the street from the theatre. Before a panic could begin, Nye assured the people that there was no danger, and they believed him. Those who had started for the doors returned to their seats and the performance proceeded.

COMEDY CLUB'S NEW HOME.

The Vaudeville Comedy Club has secured the house at 147 West Forty-fifth Street, adjoining the Lyceum Theatre. The club has been forced out of its quarters at Broadway and Forty-sixth Street, as the building will be torn down. It is expected that the new house will be in the order of greater comforts than ever. Things will hum after July 15, as Secretary James J. Morton will on that date return to his duties.

Berg, Richard—K. and P. 2nd St., 24-29, Proctor's, Newark, N. J., July 4.
Bellman and **Morgan**—Pittsburgh, Pa. 24-29.
Bellmont, Belle—Lyric, Lincoln, Neb., 23-29, Electric Park, Kansas City, 20-July 6.
Benton, Edward and Maggie—Bijou, Louisville, O., 23-29.
BENIGHEM, VALERIE—Temple, Detroit, July 1-4.
Bernice—Bijou, Jackson, Mich., 24-29.
Bertina and **Hockway**—Fall's, Waterbury, Conn., 24-29.
Beyer and **Johnson**—Maj., Madison, Wis., 24-29.
Big City Quartette—Proctor's, Newark, N. J., 24-29.
Bissett and **Miller**—Keith's, Boston, 24-29.
Bisbee and **Scott**—Nat'l, Chgo., 24-29.
Black and **Ledlie**—Electric Park, Newark, N. J., 23-29.
Black Humors, Fourteen—Empire, Leeds, Eng., 24-29, Olympia, Liverpool, Eng., July 1-4, Empire, Shepherd's Bush, 8-13, Hippodrome, London, Eng., 15-Aug. 7.
Blanche, La Belle—Grand, Pittsburgh, 24-29.
Bohr and **Hyers**—Atlantic Garden, N. Y., 24-29.
Bolton Family—White City, Louisville, 24-29.
Borden, The K. and F., Jersey City, 24-29.
Borsetti, Five—Ontario Beach, Rochester, N. Y., 24-29.
Boschblack Quartette—Orph., Los Angeles, 24-July 6.
Bottomley Troupe—Dream City, Pittsburgh, 24-29.
Boudin, Albert and Crocker-K. and P. Union Sq., 24-29, Colosseum, Jamestown, N. Y., July 1-4.
Boyd and **Knowles**—People's, Los Angeles, Cal., 24-29.
Bredley and **Davis**—Bijou, Duluth, Minn., 23-29.
Brudshaw, Chas. H.—Shaw's, Buffalo, 24-29.
Brown, William and **Fleming**—Pastor's, N. Y., 24-29.
Brodmourer—Luna Park, Schenectady, N. Y., 24-29.
Brooklyn, Pittsburgh, July 1-4.
Brooks and **Clark**—Maj., Madison, Wis., 24-29.
Brooks and **Vedder**—Empire, Frisco, 10-July 27.
Brown, James—Bijou, Kalamazoo, Mich., 24-29.
Bijou, Battle Creek, Mich., July 1-4.
Brocka, Marine Band—Carnival Park, Kansas City, 24-29.
Bryce, Mary Ann—K. and U. Union Sq., 24-29.
Bryce and **Bartie**—Norman Park, Boston, 24-29.
Buckner, Arthur—Keith's, Boston, 24-29.
Bulger, Harry—Chester St. Phila., 24-29.
Burke and **McEvoy**—Howard, Boston, 24-29.
Burdick, Augustus—K. and P. Jersey City, 24-29.
Burns, Harry—Bijou, Andover, Ind., 24-29.
Burton and **Vane**—Acme, Sacramento, Cal., July 1-4.
Bush Family—Lyric, Parsons, Kan., 24-29, Lyric, Milwaukee, N. Y., 20-July 6.
Burt and **Wright**—Almae, Terre Haute, Ind., 24-29.
Phillips, Richmond—July 1-4.
Calleudo's Venetian Band—White City, Memphis, 23-29.
Cameron, Grace—Keith's, Cleveland, 24-29.
Cameron, Frank—Flanagan-Riverside Park, Saginaw, Mich., 24-29.
Camille Trio, Les Hammerstein's Roof, N. Y., 17-29.
Campbell and **Ouffy**—Irwin, Goshen, Ind., 24-29.
Cannon, The—Fisher's, N. Y., 24-29.
Carl Brothers—Lyric, Andover, Ind., 23-29.
Carlotto—K. and P. 125th St., 24-29.
Caron and **Parnum**—Boulevard, Medford, Mass., 24-29.
Cartier, Billy—Scenic Temple, Prov., 24-29.
Carters, The—Grand, Underwood, Pa., 24-29.
Casper and **Clark**—Crescent Gardens, Severe Beach, Mass., 24-29.
Cates, Four—Park, Johnstown, Pa., 24-29.
Cates, Four—Hudson River, New York, 24-29.
Chadwick Trio—K. and P. 23rd St., 24-29.
Chapin, Benjamin—Grand, Pittsburgh, 24-29, Keith's, Cleveland, July 1-4.
Chatham Sisters—Grand, Underwood, Pa., 24-29.
Charles, Milla—Edison, Philadelphia, 24-29.
Christmas on the Island—Frank Park, Toledo, 24-29, Cook's, Rochester, N. Y., July 1-4.
Christopher, Chris—Family, Erie, Pa., 24-29.
Christy, Wayne G.—Electric Park, Kansas City, 23-29.
Clark, Eddie—Atlantic Garden, N. Y., 24-29.
Clark, Georgiana—Grand, Bollingham, Wash., 24-29.
Clark, John P.—K. and P. Union Sq., 24-29.
Clarke and **Tolson**—Ben. Hillside Park, Mich., 24-29.
Claude, Toby—Maj. Chgo., 24-29.
Claus and **Radicelli**—Electric, Waterton, Ia., 24-29.
Clements, Frank and Etta—Empire, Manchester, Eng., 24-29, Olympia, Liverpool, Eng., July 1-4, Empress, Glasgow, Scot., 8-13, Hippodrome, London, Eng., 15-Aug. 11.
Cleveland, Claude and Marion—Bijou, New London, Conn., 24-29, Sheedy's Park, Fall River, Mass., July 1-4.
Clifford and **Burke**—K. and P. 125th St., 24-29.
Clifford, Dave—Star, Homestead, Pa., 24-29, Elwood, Pa., July 1-4.
Clinton and **Jerman**—Keith's, Cleveland, 24-29.
Colley and **McBride**—Proctor's, Newark, N. J., 24-29.
COHAN, JOSEPHINE—South Africa, June 15—Indefinite.
Colin, Musical—Central, Indianapolis, Ind., 24-29.
Colonial Society, Ye. K. and P. 2nd St., 24-29.
Colony, Belle—Brown, Bldg., Indianapolis, 24-29, Lyceum, Rochester, N. Y., July 1-4.
Collins and **Hart**—Hammerstein's Roof, N. Y., 3-29.
Connors and **Albert**—Park, Terre Haute, Ind., 24-29.
Conners, Jenny—Proctor's, Newark, N. J., 24-29.
Cooper, Mack—Ogden, Burlington, O., 24-29.
Cooney and **Russell**—Keewahdin Park, Port Huron, Mich., 24-29.
Cook Brothers—Lyceum, Beaver Falls, Pa., 24-29.
Conger and **Hawley**—Wash. Park, Bayonne, N. J., 24-29.
Corbett, James J.—G. O. H., Chgo., 24-29.
Cotter and **Boulden**—Luhls', Balto., 24-29.
Country Choir, The—Enclid O. H., Cleveland, 24-29.
Courtney, William—Keith's, Phila., 24-29.
Craig, The—College, 24-29.
Cromation—Hammerstein's Roof Garden, N. Y., 3-29.
Crow—Crystal, Frankfurt, Ind., 24-29.
Cruise's Isle—Newport, R. I., 23-29.
Cummings and **Thornton**—Star, Mauncie, Ind., 24-29.
Cutler, George—Theatrical, Lake Park, Millville, N. J., July 1-3, Tumbling Dam Park, Bridgeton, N. J., 4-4.
Curson Sisters—Park, Toronto, 24-July 6.
Dagwell, Annie—Cook's, Rochester, N. Y., 24-29.
Dale, Ella—Brown, Bldg., Indianapolis, 24-29.
Dale, Dottie and Harra—Verbock's, Oil City, Pa., July 1-4.
Dala, Violet—Orph., Frisco, July 1-12.
Dale, Margaret—Maj. Chgo., 24-29.
Daly, Nellie—Wheeler, Wm., Jersey City, N. J., 24-29.
Dancing Delia, The—Fontaine Ferry, Louisville, 24-29.
Dancing Dolls, The—Jardin de Paris, N. Y. Theatre, 24-29.
Dancers—Schiller Troupe—White City, Chgo., 24-29.
Darmody—Lexington Park, Boston, 24-29.
D'Arville, Camille—Keith's, Phila., 24-29.
Davenport, Harry, and Phyllis Rankin—Temple, Detroit, 24-29.
Davis and **Phillips**—Electric Park, Kansas City, 24-29.
Davis, Ben—Maj. Sioux Falls, S. D., 24-29.
Daxie, Milla—Jardin de Paris, N. Y. Theatre, 3-29.
De Lasz Tri—Fontaine Ferry, Louisville, 17-29.
De Luca, The—Fordham, New York, 24-29.
De Rosa and **Ledes**—Wonderland, Minneapolis, 23-29.
De Vole Trio—K. and P. Jersey City, 24-29.
De Voy, Emmett—Keith's, Cleveland, 24-29.
Deane, Sidney—Farm, Toledo, 24-29, Oak's, Rochester, N. Y., July 1-4.
Denore and **Darrell**—Acme, Sacramento, Cal., July 1-4.
Delmore and **Lee**—Chester St. Phila., 24-29.
Delora, Milla—Golden City, Canarsie, N. Y., 24-29.
Demarest's Spectacular—Hillside Park, Newark, N. J., 24-29.
Denton and **Peet**—White City, Louisville, 23-29.
Devuan, Hubert—Electric, Waterloo, Ia., 24-29, Crystal Rock Island, Ill., July 1-4.
Derlin and **Elwood**—Bijou, Green Bay, Wis., 24-29.
Desha, George and Lizzie—Lebanon, Ohio, 24-29.
Dierckx Brothers—Gran Circo Bell, Mexico City, Mex.—Indefinite.
Dillon and **Moore**—Bijou, Shesboygan, Mich., 24-29.
Dillon, Fred and An Lee, Wis., July 4.
Dixon, George and F. Union Sq., 24-29.
Dixie and **Anger**—Shaw's, Buffalo, 24-29.
Dixon Brothers—Ramaea Park, Grand Rapids, Mich., 24-29.
Dockray, Will—Cadize, Ashury Park, N. J., 24-29.
Dodge, Electric Park Albany, N. Y., July 1-4.
Doherty's Foodies—Farm, Toledo, 23-29.
Donald and **Carson**—K. and P. 50th St., 24-29.
Donnetts Five—Beachwood Park, Phila., 17-29.

Mills, Ella—Atlantic Garden, N. Y., 24-29.
Moldura and Morina—Electric Park, Albany, N. Y.,
24-29.
Miss Faye—Henderson's, Coney Island, 24-29.
Mott and Wagoner—Coney Island, 24-29.
Musich, O., July 1-4.
Chillicothe, O., July 1-4.
Ella-Novilla Trio—Keith's, Boston, 24-29.
Ellsworth and Bert—Mal., Sioux Falls S. D., 24-29.
Elmhurst, The Four-Dorsey Park, Allentown, Pa.,
24-29.
Elton, Jane—K. and P. 125th St., 24-29.
Emerson and Baldwin—Orph., Los Angeles, Cal., 18-
29.
Emma's Pets—Lycum, Rochester, N. Y., 24-29.
English Belle, Frisco, N. J., 24-29.
Englehart, Sam—Utahua, Oriskany, N. Y., 24-29.
Elyria, Salt Lake City, July 1-4.
Espe and Loretta—Happyland, A. Beach, N. Y., 10-29.
Estabrook Sisters—Electric Park, Montreal, 24-29.
Etzel and Ward—Electric Park, Newark, N. J., 24-29.
Everalds—Ramona Park, Grand Rapids, Mich., 24-29.
Everalds Sisters—Follies, Margary, Paris, Fr., 1-30.
Evora, George—Euclid Ave., Cleveland, 24-29.
Evra, George, W. Anna, Sacramento, Cal., 24-29.
Globe, Frisco, July 1-4.
Fantas, Two—Lyric, Ft. Worth, Tex., 24-29.
Farley, James and Bonnie—Grand, Portland, Ore., 24-
29.
Fay, Elsie—Alhambra, N. Y., 24-29.
Faye, Elsie—Keith's, Boston, 24-29.
Feidman and Ball—Aldrome, Terre Haute, Ind., 24-
29.
Fetelle and Carr—Keith's, Boston, July 1-4.
Ferguson and Mack—Cook's Park, Evansville, Ind.,
24-29.
Ferguson and Passmore—Robinson Park, Ft. Wayne,
Ind., 24-29.
Ferrous—Cheesnut St. Phila., 24-29.
Ferry—Orph., Frisco, 16-29.
Fields and Hanson—Proctor's, Newark, N. J., 24-29.
Fielda, W. C.—Jardin de Paris, N. Y., Theatre 24-29.
Finch, Wm.—Whirling Park, Wheeling, W. Va., 23-
29.
Findler and Burke—Alhambra, N. Y., 24-29.
Flanery, The Orph., Los Angeles, 17-29.
Grand O. H., Chgo., July 1-4.
Ford, Gerald and Mildred—Aven Park, Youngstown, O.,
23-29.
Ford, Keith's, Columbus, O., July 1-4.
Pittsburgh, Ned—Pastor's, N. Y., 24-29.
Floren and Miller—Poll's, Watervbury, Conn., 24-29.
Fletcher, Charles Leonard—G. O. H., Chgo., 24-29.
Flynn, Walter—Park, Camden, N. J., 24-29.
Florence Sisters—Casino, Buenos Ayres, S. A., March
11—Indefinite.
Florus Tronze—Euclid O. H., Cleveland, 24-29.
Forbes, Arthur—Queenie—White City, Chgo., May 11
—Indefinite.
Ford, The Star, Jeannette, Pa., 24-29.
Forester—Jardin de Paris N. Y., Theatre 24-29.
Foster and Foster—Fontaine Ferry, Louisville, 23-29.
Foster Du Ball—West End Park, New Orleans,
16-29.
Fox, Rex—Hippodrome, Brighton, Eng., July 9-13.
Tivoli, Barron, Eng., 15-20.
Palace, Carlisle, Eng.,
23-27.
Empire, Middleborough, Eng., 29-Aug. 4.
Foy and Clark—G. O. H., Chgo., 24-29.
Frederick and Ford—Backus' Park, Balto., 24-29.
Fredo and Dare—K. and P. Union Sq., 24-29.
Fremont—Golden City, Carnegie, 24-29.
Frigo, Henry—G. O. H., Union Sq., July 1-4.
Friedlander Brothers—Chester Park, Cinl., 23-29.
Frosini—Lycum, Rochester, N. Y., 24-29.
"Fun at the Seashore"—Henderson's, Coney Island
17-29.
Gailley, Cells—Cheesnut St. Phila., 24-29.
Gardner and Stoddard—Electric Park, Balto., 24-29.
Garrry, Harry—Bijou, Calumet, Mich., 24-29.
Garvie, Eddie—Lycum, Rochester, N. Y., 24-29.
Gaston and Green—Pastor's, N. Y., 24-29.
Gast, Fleit and Peaches—Grand, Bellingham, B. C.,
24-29.
Gayety Quartette—Pastor's, N. Y., 24-29.
Gaylord, Bonnie—Riverside Park, Saginaw, Mich., 24-
29.
Georo's Venetian Gondollors—Alhambra, N. Y., 24-
29.
Gibson Girls, The—Lycum, Rochester, N. Y., 24-29.
Gillen, Tom—Grand, Vancouver, B. C., 24-29.
Gillette and McFarlane—Cook's, Rochester, N. Y., 24-
29.
Gillwater, Claude—Alhambra, N. Y., 24-29.
Gilly, Haynes and Montgomery—East End, Mem-
phis, Tenn., 23-29.
Grand O. H., Chgo., July 1-4.
Glen, Lawrence—Gardiner—Robinson Park, Ft. Wayne,
Ind., 24-29.
Girdell's Dogs—Bijou, Winnipeg, Man., 24-29.
Gleason and Russell—Keewadin Park, Pt. Huron,
Mich., 24-29.
Winnna Beach, Bay City, Mich., July 1-4.
Golden and Hughes—Dwelling's, Logansport, Ind., 24-
29.
Golts Brothers—Nixon, Pittsburgh, 24-29.
Gordon, Cliff—Grand, Pittsburgh, 24-29.
Gordon, Lawrence—Feria, Ill., 24-29.
Crystal, Mari-
Ind., July 1-4.
Graham, Geo. W.—Scenic, Prov., May 27—Indefinite.
Granatich and Hall—Backus' Park, Balto., 23-29.
Grant, Sydney—Euclid Ave., Cleveland, 24-29.
Gray, Grace—Ball, Oakland, Cal., 24-29.
Gray's Marionettes—Lake Compounce, Southington,
Conn., 24-29.
White City, Worcester, Mass., July
1-4.
Graser, The—G. O. H., Chgo., 24-29.
Green Brothers—Frisco's, Newark, N. J., 24-29.
Griff Brothers—Lycum, Rochester, N. Y., 24-29.
Gripotello's Aerial Ballet—Mal., Chgo., 17-29.
Healns, Lola—Wonderland Park, Revere Beach, Mass.
17-29.
Henderson and Forester—K. and P. 125th St., 24-29.
Hampton and Baumann—Deutsches, Minchen, Ger-
many, 1-30.
Hardoon—Empress, London, Eng., July 1-4.
Oxford and Islington, Eng.
and London, Eng., 8-13.
Harland and Rollison—Family, Butte, Mont., July
1-4.
Harney and Haynes—Summit Lakes, Utica, N. Y., 23-
29.
Harrington, Dan J.—Glen Haven Park, Rochester, N. Y.,
24-29.
Hart, Alene and Edward—Bijou, Wheeling, W. Va.,
24-29.
Hathaway and Siegel—Boulevard, Medford, Mass., 24-
29.
Hathaway's Monkeys—Fontaine Ferry, Louisville, 23-
29.
Haviland, Two—Udine, Eau Claire, Wis., 24-29.
Hawley and Rud—Ind., Chgo., 24-29.
Hayes, Frederick—Orph., Los Angeles, 23-July 6.
Hayes, Frank—G. O. H., Chgo., 24-29.
Hayes and Wynne—Pastor's, N. Y., 24-29.
Hayman and Franklin—Pavilion, London, Eng., Apr.
23-29.
Hays, Ed. C.—Island Park Casino, Easton, Pa., Apr.
Sixth St., Cohecton, O., July 1-4.
Haywood, Conroy and Haywood—Wash. Park, Bay
onne, N. J., 24-29.
Hazy Sisters—Henderson's, Coney Island, 24-29.
Heal, Frances—Henderson's, Coney Island, 24-29.
Hearn, Tom—Euclid O. H., Cleveland, 24-29.
Heffron, Tom—Woodland Park, Ashtland, Pa., 17-29.
Heif, Sadie—Bay Shore Park, Balto., 24-29.
Hemp, Fred—Margary, Paris, Fr., May 6-June 3
Heng and Young—Schubert Park, Wilmington, Del.
17-29.
Henry, Harry—Temple, Prov., Indefinite.
Henry, Louise—Farm, Toledo, 23-29.
Herbert, Mona—Woodyla Park, Camden, N. J., 24-29.
HERRMAN, ADELAIDE—Nixon, Pittsburgh
July 1-4.
Heumann Trio—Fabulous Circus, Havana, Cuba, Mar.
20-June 20.
Hewlett's, The—Coeur d'Alene, Spokane, Wash., Ma-
rch-April 30.
Hibbert and Warren—K. and P. 125th St., 24-29.
Hill and Sylvanny—Jardin de Paris, N. Y., Theatre
24-29.
Hill, Cherry and Hill—Lycum, Beaver Falls, Pa.,
24-29.
Hill, Murry K.—Spring Grove Casino, Springfield, O.,
24-29.
Hinman, Capt. Sidney—Steeples Chase Park, Coney
Island, N. Y., 3-29.
Hoek, Emil—Orph., Frisco, 23-July 6.
Holmes, Al and Mamie—Omiek, Siberia, Russia, 18-
29.
Holman Brothers—Wonderland, Revere Beach, Mass.,
24-29.
Holman, Harry—Bijou, Freeport, Ill., 24-29.
Lyrice
Revere Beach, Ind., July 1-4.
Holmes, Taylor—City, 24-29.
Holmes and Waldron—Pavilion, De Boia, Pa., 24-29.
Holt, James—Four Mile Creek, Erie, Pa., 24-29.
Horton and La Trinks—East End Park, Memphis,
Tenn., 23-29.
Ingersoll, Des Moines, Ia.,
Houston—Electric Park, Albany, N. Y., 24-29.
Howard and De Leon—Schumer Park, Montreal, 24-29.
Howard and Linder—Glen Haven Park, Rochester,
N. Y., 24-29.
Hughes, Musical Trio—Spring Brook Casino, S. Bend,
Ind., May 1-4.
Huntings, Four—Temple, Detroit, 24-29.
Hyde, Mr. and Mrs. Robert—Woodyla Park, Camden,
N. J., 24-29.
Hippodrome, Ocean City, N. J., July
1-4.
Hyperphone—Henderson's, Coney Island, June 24-
Indefinite.
Imhoff, Conn and Cortine—G. O. H., Chgo., 24-29.
Imperial Trio—Backus' Park, Balto., 23-29.
Ingram and Cronin—Hippodrome, Ocean City, N. J.,
24-29.
Indiana and Ryan—Mal., La Salle, Ill., 24-29.
Mar-
mon's, St. Louis, 30-July 6.
In the Latin Quarter—Proctor's, Newark, N. J., July
1-4.
Italian Trio—Norumbega Park, Boston, 24-29.
Ivins, Jack—Young's Atlantic City, N. J., 24-29.
Jan, Harry and Kate—K. and P. Union Sq., 24-
29.
K. and P. Union Sq., N. J., July 1-4.
James, Daisy—Jardin de Paris, N. Y., 3-29.
Janis, Elsie—Nixon, Pittsburgh, 24-29.

VAUDEVILLE.

BOOKED FOR THE

"C. F. JUGG"

June 17—Nixon Theatre, Pittsburg.

Jerome, Nat S.—Lindenwald, Hamilton, O., 24-29.
Four Mile Creek, Erie, Pa., July 1-6.
Johnson and De-Yards, Moscow, Russia, May 1
June 29, Go-Budavary, Budapest, Hungary, July 1
Aug. 21.
JOHNSTONS, THE MUSICAL—Empire, South
Shields, Eng., 24-29, Empire, Edinburgh, Scot., July
1-6, Hippodrome, Glasgow, Scot., 6-13, Empire, Bel-
fast, Ire., 15-20, Empire, Dublin, Ire., 22-27.
Jolly and Wild—Family, Livingston, Mont., 23-29.
Jordan and Brennan—A. and S., Boston, 24-29.
Kansas, Four—Lakeside, Casino, Akron, O., 24-29.
Karno's Comedians—Jardín de París, N. Y., 17-29.
Katon Brothers—West End, New Orleans, 24-July 6.
Kaufman Brothers—Park, Johnstown, Pa., 24-29.
Kaufman, Roba and Ince—Bijou, Racine, Wis., 24-29.
Maj., Madison, Wis., July 1-6.
Kreffe and Pearl-Temple, Detroit, 24-29.
Kresley Brothers—Lebanon, Beaver Falls, Pa., 24-29.
Rocky Springs—E. Liverpool, O., July 1-6.
Keller Troupe—Henderson's, Coney Island, 24-29.
Kelly, Edwin—Kearwood Park, Pittsburgh, 23-29.
Kelly and Rose—Grand, Pittsburgh, 24-29.
Kelso and Leggett—Farm, Toledo, 23-29.
Kennedy and Wilburn—Farm, Toledo, 23-29, Keith's,
Cleveland, July 1-6.
Kono and Rose—Keith's, Boston, 24-29.
Kenton, Dorothy—Temple, Detroit, 24-29.
Kittie Trio—Electric Park, Albany, N. Y., 24-29.
Kiner-Moulis, Les—Orph., Los Angeles, 16-29.
Kings, The—Electric Park, Balto., 24-29.
Kirch and Terwilliger—Celoron, Jamestown, Pa., 24-29.
Lark, Lela—Luna Park, N. Y., 1-6.
Kita Banaji Japs—Keith's, Phila., 24-29.
Klein, Ott Brothers and Nicholson—Fairview Park,
Dayton, O., 24-29, Spring Grove Park, Springfield,
O., 20-July 6.
Knight Brothers and Bawelle—Keith's, Columbus, 24-
29.
Kohler and Marion—Lindenwald, Hamilton, O., 24-29.
Kramer and Belleisle—Fountain Ferry, Louisville, 23-
29, La Salle, Ind., Memphis, 20-July 6.
Krohn's Animals—Star, Seattle, Wash., 23-29.
La Belle, The—Howard, Boston, 24-29.
La Delle—Verbeck's, Oil City, Pa., 24-29, Family,
Erie, Pa., July 1-6.
La Gette—White City, Indianapolis, 17-29.
La Mont, Ollie—Star, Chisholm, Mont., 17-29.
La Rosa, The—Altro Park, Albany, N. Y., 24-29.
La Toll Brothers—Steepchase Pier, Atlantic City, N. Y., 24-29.
La Tour, Irving and Rosa—Luna Park, Coney Island, N. Y., 17-29, Steepchase Pier, Atlantic City, N. Y., July 1-6.
La Zar and La Zar—Crystal, Reno, Nev., 24-29.
La Zine and Hard—Atlantic Garden, N. Y., 24-29.
Lakola, Harry—Switzer's, Morgantown, W. Va., 24-29.
Lamb's Maunkins—Orph., Newark, O., 24-29.
Lamont's Cockatoos—O. H., Christ Church, New Zealand, 17-July 13, Alhambra and Princess, Dunedin, N. Z., 25-Aug. 10.
Lancaster, Tom—Lyric, Ft. Worth, Tex., 23-29.
Lane, Harry—G. O. H., Chgo., 24-29.
Langdon, Hardie—Cook's, Evansville, Ind., 23-29.
Langdon, Harry—Orph., Mansfield, O., 24-29, Orph., Athens, O., July 1-6.
Larido and Blake—Leccum, Rochester, N. Y., 24-29.
Latell, Ed.—Nixon, Pittsburgh, 24-29, Euclid Ave., Cleveland, July 1-6.
Laurie, Mabel—Electric Park, Balto., 24-29.
Lavoon and Cross—K. and P., 35th St., 24-29.
Lawrence and Sylvester—Hanover Park, Meriden, Conn., 24-29.
Le Fern and St. John—Keith's, Phila., 24-29, K. and P., 35th St., 24-29.
Le Deut—Rocky Springs, E. Liverpool, O., 24-29.
Celoron Park, Jamestown, N. Y., July 1-6.
Le Pages, The—Empire, London, Eng., May 6.
Le Roy and Woodford—Keith's, Columbus, 24-29.
Le Vine Cimaron Trio—Cook's, Rochester, N. Y., 24-29.
Le Witt and Ashmore—Electric Park, Excelsior Springs, Mo., 24-29.
Lee, Pittsburgh and Oneida—Lakeside Park, Dayton, O., 23-29.
Lee Tung Foo—Lexington Park, Boston, 24-29.
Lennan, Jack—Bijou, Jackson, Mich., 24-29.
Lewy and White—Rocky Springs, N. Y., 24-29.
Lewis and Williams—Treadwell, Chgo., 23-29, White City, Chgo., July 1-6.
Levy, Bert—Keith's, Phila., 24-29.
Levy, Bert—Scenic Temple, Prov., 24-29.
Lewis and Hagar—Rocky Springs, N. Y., 24-29.
Lind—Hammerstein's Roof, N. Y., 24-29.
Lippincott, The—Grand, Pittsburgh, 24-29.
Locks and Humes—Pantor's, N. Y., 24-29.
Lorenz, Cecilia—Keith's, Phila., 17-29.
London Empire Model—Jardín de París, N. Y. Theatre, May 27-29.
"Looney"—Chester St., Phila., 24-29.
Lopez and Lopez—Carnival Park, Kansas City, 23-29.
Lore and Leon—Wash. Park, Bayona, N. J., 24-29.
Lorenz and Williams—Rocky Springs, N. Y., 24-29.
Lucier, Mr. and Mrs. Fred—Coney Island, Cnt., 23-29, Myers Lake, Canton, O., July 1-6.
Mack, Charles—Keith's, Phila., 24-29.
Mack, Dick—Bijou, Lincoln, Neb., 24-29.
Mack, John—Rocky Springs, N. Y., 24-29.
Mack, Tom—Grand, Pittsburgh, 24-29.
Mack, Wilbur—K. and P., 35th St., 24-29, K. and P., 23rd St., July 1-6.
Maka, Tom—Carnival, Washington, Pa., 24-29.
Magnani Family—Orpheo Grand, Erie—Indefinite.
Majestic Four—Keith's, Phila., 24-29.
Malcolm, The—Carnival Park, Kansas City, 23-29.
Mann, Shag—Maj., Pittsburgh, June 10—Indefinite.
Mann, Sam—K. and P., 35th St., O., 23-29, Lakeside Casino, Akron, O., July 1-6.
Manson, Marie—Scenic Temple, Prov., 23-29.
Mantell's Marionettes—Atlantic City, N. J., 24-29.
Marco Twine—K. and P., 125th St., 24-29.
Marion Trio—Rocky Springs, N. Y., 24-29.
Marion and Pearl—Temple, Detroit, 24-29.
Marlowe and Plunkett—Myers' Lake, Canton, O., 23-29.
Margolis and Lynn—Bijou, Battle Creek, Mich., 24-29.
Marr and Evans—Rye Beach Casino, Rye Beach, N. Y., 24-29.
Marron and Marron—A. and S., Boston, 17-29.
Martin Brothers—K. and P., 125th St., 24-29.
Martineti and Sylvester—Rocky Springs, East Liverpool, O., 24-29.
Maurice, The—B'way, Middletown, O., 24-29, Star, Muncie, Ind., July 1-6.
Marselo and Woulfe—Olympic Park, Newark, N. J., 24-29.
Mason and Shannon—Temple, Detroit, 24-29.
Mason and Kramer—Crystal, Elkhart, Ind., 24-29.
Matthews, Mabel—Carnival Park, Kansas City, 23-29.
Max and June—Carnival Park, Kansas City, 23-29.
Mayhew, Stella—Keith's, Boston, 24-29.
McAllister, Paul—K. and P., 125th St., 10-29.
McAvery, Dick and Alice—Nuremberg Park, Boston, 24-29.
McClain, Billy—Empire, Croydon, Eng., 24-29, Empire, Stockton-in-Tees, Eng., July 1-6, Walhastow, London, Eng., 6-13, Hippodrome, Ealing, London, 15-20, Grand, Chesham, London, 22-27.
McConnell Sisters—Lila Palace Roof, N. Y., June 29—Indefinite.
McCord, Lewis—Hamona, Grand Rapids, Mich., 24-29.
Riverside Park, Saginaw, Mich., July 1-6.
McCune and Grant—Lyric, San Antonio, Tex., 23-29.
McDonough, Ethel—Maj., Chgo., 24-29.
McDonnell, John and Alice—Park, Richmond, Va., 24-29.
Park Norfolk, Va., July 1-6.
McGee and Collins—Crystals, Goschen, Ind., 24-29.
McGinnis and Bennett—G. O. H., Chgo., 24-29.
McKenzie and Shannon—Cook's, Rochester, N. Y., 17-22.
McLaughlin, Claire—Kearwood Park, Pittsburgh, 24-29.
McNally Troupe—Henderson's, Coney Island, 24-29.
McNee and Hill—Farm, Toledo, 23-29.
McQuaid, James H.—Leb's, Balto., 24-29.
Meah Trio—Proctor's—Larkin, N. J., 24-29.
Mehaffey, Blanche—Fair Bank Park, Indianapolis, 23-29.
Melley's Birds—Valley, Syracuse, N. Y., 24-29.
Melville, Helen—Scenic Temple, Prov., 24-29.
Melville and Higgins—K. and P., Jersey City, 24-29.
Metzetti Troupe—Keith's, Cleveland, 24-29.
Middleton and Spelmeyer—Proctor's, Newark, N. J., 24-29.
Miles and Raymond—Glee Haven Park, Rochester, N. Y., 24-29.
Millard Brothers—Tivoli, Christiania, Norway, July 1-31.

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Miller, Carrie Belle—Myer's Lake, Canton, O., 24-29.
Millership Sisters—Lubin's, Baltimore, 24-29.
Millman Trio—Empire, Glasgow, Scot., 24-29, Tivolis,
Christians, Sweden, July 1-31.
Mills and Morris—Chestnut St., Phila., 24-29.
Moran, Pauline—Lakeside Park, Terre Haute, Ind.,
23-29, Cook's, Evansville, Ind., July 1-6.
Morris and Kramer—Benderson's, Coney Island, 24-29.
Morris and Morris—Brighton Beach, N. Y., 24-29.
Morton and Diamond—Keith's, Boston, 24-29.
Morton, Ethel—Electric Park, Galveston, Tex., June
8—Indefinite.
Morton, Fred—Grand, Pittsburgh, 24-29.
Motogirl, La—Touring India—Indefinite.
"Motoring"—K. and P., Jersey City, 24-29.
Mozarts, Fred and Eva—Empire, Hackney, London,
Eng., July 8-12, Empire, Holloway, London, Eng.,
12-20.
Murphy and Andrews—White City, Binghamton, N.
Y., 24-29.
Murray, Clayton and Drew—Central Park, Allentown,
Pa., 24-29.

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Jim Hodge—Harriet Barton plays Kate Taggart
and puts a still heavier touch on the part. It is good
acting. —ROCHESTER DEMOCRAT AND CHRON-
ICLE, April 30, 1907.

Miss Barton was at her best as Kate Taggart,
and her best is excellent. —ROCHESTER EVENING
TIMES, April 30, 1907.

A Gambler's Daughter.—Miss Barton rose to her
greatest height in the first act and her arraignment
of her father was an artistic piece of work. —
ROCHESTER UNION AND ADVERTISER, May 21,
1907.

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MICHIGAN.

SAGINAW—ACADEMY (C. W. Porter, mgr.): The season at this theatre closed 17 with the Best Burgess Stock co., pleasing good business.—ITEM: This closes Mr. Porter's first season in Saginaw as manager of the Academy. Mr. Porter has made a wide circle of friends and has proven to be one of the most popular managers ever connected with the house. For the season of 1907-8 he will manage the two houses, the Academy and Jeffers. High class plays will be given at the Academy week nights only, and the Jeffers will be devoted to popular priced plays, playing every night in the week. Mr. Porter says he will make Jeffers the "gold mine" theatre of Michigan before the end of 1908.

ESCANABA—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Cook's Stock co. 24-25. Irma Opera co. 26.—ITEM: The theatre closed 17 with the Best Burgess Stock co., pleasing good business.—ITEM: Ben's Vandeville Theatre closed 18 and will reopen 22 with a summer stock co. L. J. White, manager of the opening attraction, has contracted with the local manager for the summer season, and if the venture proves a success will lease the theatre next season and include it in a chain of six stock theatres which he expects to have under his management. The other towns are Marquette, Green Bay, Appleton, Oshkosh and Racine, Wis.

ALPENA—TEMPLE (W. B. Robinson, mgr.): Hunt Stock co. week 17, held over from last week, playing to full house; good co. Burgess Stock co. 24.—ITEM: OPERA HOUSE (Steele and Denker, mgrs.): Dark.—ITEM: AL. Gage, of May City, who superintended the reconstruction of the theatre, left for his home last week. He will join the Kennedy Players as stage-manager about Aug. 1.—The Hunt Stock co. will close their season in about three weeks. Mr. Hunt and wife (Kate Fitzgibbon) will spend their vacation on their farm at Midland, Mich.

COLDWATER—TEBBS OPERA HOUSE (John T. Jackson, mgr.): Moving pictures and illustrated songs continue to be the attraction every night, with change of programme twice a week. During the month of July the house will be closed for repairs and repairs and the next season will open Aug. 3, when Al. G. Field will present Duncanny and Hatfield's Greater Minstrels.

CADILLAC—THEATRE (C. E. Russell, mgr.): Roselle Knott in Alice-Sit-by-the-Fire 15; excellent performance, to light business; counter attractions. In a woman's power 15 covered by house manager. The house is well patronized. The theatre will open with The Attraction week July 1-4.

EAST JORDAN—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): In a woman's power 15; satisfactory performance and business. Arlington Stock co. July 8-10.

MARQUETTE—OPERA HOUSE (A. F. Koepke, mgr.): N. S. Normal Play, As You Like It, 18. The house is well patronized. The theatre will open with The Attraction week July 1-4.

ADRIAN—CROWELL OPERA HOUSE (C. D. Hardy, mgr.): Roselle Knott in Alice-Sit-by-the-Fire 15; pleasant very large house. Season closed.

MINNESOTA.

DULUTH—LYCEUM (C. A. Marshall, mgr.): The house is well patronized. The theatre will open with The Attraction week July 1-4.

ALBERTA—BROADWAY (A. F. Wohlbuter, mgr.): High School Class Play, The Unexpected Guest, 5. The house is well patronized. The theatre will open with The Attraction week July 1-4.

CROOKTON—OPERA HOUSE (C. P. Walker, mgr.): The house is well patronized. The theatre will open with The Attraction week July 1-4.

MISSISSIPPI.

CORINTH—OPERA HOUSE (Edwin East, mgr.): Madison Square Opera co. July 1.—ITEM: The Opera House has been recently furnished with furniture and will be open for the summer. The house is well patronized. The theatre will open with The Attraction week July 1-4.

MISSOURI.

JEFFERSON CITY—THEATRE (Richard Asel, mgr.): The house is well patronized. The theatre will open with The Attraction week July 1-4.

BUTLER—OPERA HOUSE (J. A. Trimble, mgr.): Season closed 6 with Mrs. Temple's Telegram, given by local talent of Rich Hill, Mo.; excellent satisfaction to S. B. O.

MONTANA.

HELENA—THEATRE (George A. Miner, mgr.): Hendetta Crossman in All-of-a-Sudden Peggy 12; excellent. To crowded house. Annie Russell in A Midsummer Night's Dream 18; large and appreciative audience.

MILES CITY—FAMILY (C. P. Stephens, mgr.): Moving pictures week 24-15; pleasant good business; Harry Children and Le Moines features.

ANACONDA—THEATRE MARGARET (Clinton and McNamara, mgrs.): Annie Russell in A Midsummer Night's Dream 18; good business; pleased.

NEBRASKA.

LINCOLN—OLIVER (F. C. Zehring, mgr.): Fulton Stock co. all summer; good co. and house.—LYNN (H. M. Miller, mgr.): Martin Stock co. all summer; good co. and house.

NORFOLK—AUDITORIUM (E. F. Huse, mgr.): Colligan's Nashville Stock 12 to light business. Edwin Stock's Stock (under canvas) 18; fair business. Same co. 19-22.

NEW HAMPSHIRE.

BERLIN—ALBERT (Albert Croteau, mgr.): A Royal Slave 17; good, to poor audience.

NEW JERSEY.

RED BANK—LYCEUM (Fred Fitch, prop. and mgr.): The Actors' Fund benefit 14, under the management of William H. Hamilton, settled over 1400, including donations of cash by William H. Hamilton, Mary Louise Allen, and Walter Kelly; among those taking part were: Oliver D. Byron, Nelson Milage and Lockwood-Lambert, Diana, Annet Schert, Margie Cline, Annie Hart, Wilbur Gardner, and a host of others. Manager Fitch donated the house and all the attractions. Week of 17 Bernac's Comedy Circus, Captain Woodward's Juggling Lion House, the Boldens, and other high-class acts, all giving a fine performance.

CANDLER—WOODLYNNE PARK (H. D. Le Cato, mgr.): Vic Richards and his Dixie Minstrels made a big hit at this popular park; S. B. O. slightly; the old included Ingram and Cronin, Richards, Cassidy and Clemens, Charles Sperber, Vic Richards, Tom White, Jim Clemens, Theo Reed.—ITEM: As an extra attraction for 29 Manager Le Cato has arranged for a baby show.

NEW MEXICO.

SILVER CITY—ELAN OPERA HOUSE (H. H. Betts, mgr.): House will be dedicated 17 by the ritualistic services of the Elks. Formal opening will take place 20, when the local lodge, R. F. O. R. S. will present a two-act musical comedy, entitled R. F. O. R. S. to Adventure, written and arranged by Wayne McVey Wilson, of the local lodge.

NEW YORK.

ELMIRA—ROBICK'S (Henry Taylor, mgr.): The Manhattan Opera co. in Donizetti 17-22; scored a hit; the production being the best ever offered of the opera here; May Florence Linden displayed much versatility in the title role, and her personality and vocal work contributed much to the week's success; Elva Vanovermont made an acceptable Penelope, and Louise Girard did her best work of the season as Planette; Henry Taylor as Leonetto, and Carl Gail-vort as Plectro, sang in forceful voices, and scored, and William Clifton supplied full aplenty as Lambertuccio; Virginia Ware was a competent Isabella, and Hertha Engle looked sweet as Desdemona; Warren Lombard, Walter Fisher, Charles Wessett, Charles Alfred, and Della Marsh, in minor roles rounded out the measure of good things; the production was the first under the direction of Fred Perkins, and the veteran musical director gave to it a dash and dash that was deserved recognition. The Mocking Bird 24-29.—ITEM: Vera De Ford joined the Manhattan Opera co. 19, and will make her first appearance in The Mocking Bird—Julian Anhalt, of this city, has just been appointed general manager of the Julius Murray entertainment, David B. Kennedy will be featured next season in Uncle John Simkins, opening July 27.—John Prescott has joined The Three of Us.—T. M. Barton has been appointed manager of the Summer theatre at Manila Park, Tammany, N. Y.—R. Williams, of New York, has joined the Theatre, Toledo, Ohio.—Frank Miller, of Al. G. Field's Minstrels, is spending the summer at Norwich, N. Y.—Tom Odell, recently stage-manager for Al. G. Field, is still some vaudeville dates.—N. E. Warner will appear in the Peters next season in The Scotland Yard's Detective.

ALBANY—HARMANUS BLICKER HALL (H. R. Jacobs, mgr.): Malvestic Stock co. in Why Smith Left Home 18-19; drew well and pleased.—ITEM: W. C. Holden was capital in the leading role, and was ably supported by Lucille Whitelife, Wilson Deal, Jennette Miller, Edith Forest, and Harry B. S. Bedford. Camille 20-22. The house is well patronized. The theatre will open with The Attraction week July 1-4.

SYRACUSE—BASTABLE (H. A. Bortie, mgr.): The Katharine Baker Stock co. in Peachen the Orchestral fair closed houses 17-22; Miss Bortie was splendidly in the title role; John C. King, Harold Selman, and Elizabeth Moore were prominent in the support. Home and Juliet 24-29.—ITEM: William Danforth, of the De Witt Hopper's co., is home for the summer.—Julius Hurlitz was in town 17.

SARATOGA SPRINGS—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle E. Sherlock, mgr.): Mary Manning and Gladys Burt 12; excellent satisfaction to good audience.—ITEM: On account of the number of conventions which will be held during June, July and September, Manager Sherlock has surrendered the house to the supervisor, who will put it in readiness at once for them. The theatrical dates in July 20, to continue through August, the regular season opening Sept. 18.—Mr. and Mrs. B. Albert Cook, of Cooperstown, are enjoying a two weeks' vacation here. Mr. Cook is the proprietor of the Cook and Harris Moving Picture co., and is one of the players in this house in the country. His season just closed, covered the entire Empire State and many points in Pennsylvania, and was a very successful one.

NIAGARA FALLS—INTERNATIONAL (Harris Lamborg, mgr.): The Chicago Stock co. in a packed house each night, and every performance gives entire satisfaction. At Cay Corners 12-15. Lost River 17-19. The Prince of Tramps 20-22. Americana Vitagraph co. 16; packed house.

BINGHAMTON—STONE OPERA HOUSE (J. P. K. Clark, mgr.): Richard Golden in The Poor Devil 12; excellent performance.—ARMORY THEATRE (Smith and Grady, mgrs.): J. P. Flynn, mgr.: A Stranger in a Foreign Land 17-22; pleased fair house.

OSWEGO—RICHARDSON (W. A. Wesley, mgr.): Concert 17 (local), and attendance. A De Young 21 (local) in A Henry Park and The Bunch and the Bride.

CONHOES—OPERA HOUSE (H. B. Jack, mgr.): Shepard's moving pictures continue to please large business daily and will probably run during the summer months. Cole's Circus 24.

SCHENECTADY—NOIAWK (Weber and Bush, mgrs.): The house is well patronized. The theatre will open with The Attraction week July 1-4.

GLENS FALLS—EMPIRE (G. A. Holden, mgr.): Moving pictures, illustrated songs and vaudeville; business good.

NEWBURGH—ACADEMY (Fred M. Taylor, mgr.): Moving pictures 17-22; crowded houses; pleased. Moving pictures 24-26.

NORTH DAKOTA.

GRAND FORKS—METROPOLITAN (C. P. Walker, mgr.): University of N. D. class play 11; pleasant capacity. University of N. D. commencement exercises 18; splendid audience. All-of-a-Sudden Peggy 19. Mahara's Minstrels 20. The Deal 21. Du Barry 27.

MANDAN—OPERA HOUSE (C. C. Kennedy, mgr.): The city's only theatre co. presented moving pictures to fair houses 10-18, inclusive; also Saturday matinee; well pleased audience.

GRAPTON—GRAND (H. L. Hanneman, mgr.): Tom Pline (local) 11 to large house; pleased.

OHIO.

NEW PHILADELPHIA—UNION OPERA HOUSE (George W. Bowers, mgr.): The Drammer Bay of Gullish 1; poor cast; play closed, and a house. Comment 11; crowded house.—ITEM: Gibson's Carnival co., two weeks, closed 15 to fair business.—Tuscarora Park is drawing immense crowds both day and night; all attractions going excepting the roller coaster, which will be ready in a few days.—Arthur Schlock, of this city, at Department Recompense G. A. R. and S. of V., at Canton, last week, was elected Department Commander of the Sons of Veterans, and Rev. Dr. W. H. Her was elected Department Chaplain of the G. A. R.—Donald McGregor will go on the road this coming season with the new melodrama, The Day of Judgment. The play has merit.

VERMILION—CITY OPERA HOUSE (Edwin and Van Ostran, mgrs.): Ferdinand and Grubine co. played a week's engagement 9-15 to good business. The Covert and the Lady. The Black Sheep. The Two Sisters. My Silent Partner, and Kathleen Macavorn; the co. is satisfactory and has been engaged for another week.

LANCASTER—CHESTNUT STREET OPERA HOUSE (W. H. Cutler and Co., mgrs.): Arnold and Guss. Little Sprinkle. Sadie and Dan. Illustrated songs and moving pictures week of 17 drew well and pleased. Week of 24: The Gladstone Sisters, Mitchell and Brown, and Bud Farnum.

LIMA—ITEM: George Tipton, of the Manhattan, has secured McBeth Park for the season, and is opening to the largest crowd ever assembled at that popular resort 18. The attraction in the theatre is the Field Minstrels, and they have certainly made good. Mr. Tipton will have new attractions each week.

GALLIPOLIS—ITEM: There are two melodramas here doing fair business. J. M. Kaufman, manager, is remodeling and adding to repainting the scenery, and is looking some of the best attractions of the one-night stands.

HAMILTON—JEFFERSON (Tom A. Smith, mgr.): Ye Colonial Stock co. in repertoire closes a three weeks engagement 23 to paying business.

MECHANICSBURG—NICKELADON SUMMER

THEATRE: Opens 17; change of bill three times weekly; life pictures and illustrated songs.

OKLAHOMA.

OKLAHOMA CITY—DELMAR GARDEN (Sim-poule and Marve, mgrs.): Week 18 Teal's Merry Minstrels, Lillian Southerland, the Four Bands Brothers, and Maude and Maude; the business at opening.—PUTNAM PARK THEATRE (C. W. Slater, mgr.): The season opened 18 with the Slater Stock in A Southern Romance. This house is drawing well.

PENNSYLVANIA.

LANCASTER—WOOLWORTH ROOF-GARDEN (Charles M. Howell, mgr.): Woolworth Musical Stock co. in The Girl from Paris 17-22; pleased large audience. The character parts were well taken by Charles Hutton, J. P. MacKenzie, Roy Purviance, A. Buckley, Billy Stewart, Fred Connell, David Andrad, Edmund Dupont, Harry O. Taylor, Evelyn Francis, Marcelle Adels, Hazel Byrne, Dolly De Vyne, Jean Ward, Marie Parker, and Ethel Dudley. Barnum Summer 24-29.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.): The Frederick Summer Stock co. in My Friend from India 17-22; pleased fair sized house. In the cast were Frederick Summer, Rachel Wright, stage-manager of the season, Corinne Cantwell, Panny Stevens, and Westmore Saunders. Stage settings and costumes were fine, and Ad Stork's orchestra was a pleasing feature.—ITEM: The Pennsylvania Amusement Co. presented Frederick E. Wright, stage-manager of the season, which finished a successful season at the Family 15, a handsome gold watch and chain. Manager Edward Mosart making the presentation speech. Mr. Wright, who returned to New York, has been engaged for a season of two weeks of stock work at the Family, beginning early next May.

WILLIAMSPORT—LYCOMING OPERA HOUSE (L. J. Fink, mgr.): Richard Golden in The Poor Devil 13 to a fair business; one of the most enthusiastic audiences of the season.—VALLMONT PAVILION. Opened 24, under the management of A. Glassmeier.

CHAMBERSBURG—ROSEDALE OPERA HOUSE (Frank Shinsabrock, mgr.): Lyman Howe's moving pictures 18-19; good, to fair business.

RHODE ISLAND.

PAWTUCKET—KITH'S (Charles Losenberg, mgr.): David R. Butler, mgr.: Week of 17. Alibi Stock co. in The Counterfeiters to fair business; Frances Nordstrom as Edith Norwood was good; Katherine Scott as Butta and the Messenger Boy; Helen Judson played Grace Martine cleverly; Charles McKeith in dual roles; Wm. Sander and Fido the Italian were good; Harry De Long, De Witt Newing, Dan Haslam, and Charles Latham were well cast. Week 24, A Daughter of the South.

SOUTH CAROLINA.

COLUMBIA—HYATT PARK CASINO (Wm. J. Irvin, mgr.): Peruch-Gymnase co., who have leased the Casino for the summer, are passing parade house.

TENNESSEE.

MEMPHIS—LYCEUM (Frank Gray, lessee and mgr.): The Bazaar Student, given by local talent for the benefit of Grace Church, drew good house 14. 15.—BLOU (Glenham M. Stensback, mgr.): The Moving Picture Stock co. in The Charity Ball to fair business week 17-22. The house is well patronized. The theatre will open with The Attraction week July 1-4.

JACKSON—HIGHLAND PARK THEATRE (John L. Wilson, Jr., mgr.): The Frank Dudley co. 17-22 to reputation. Because She Loved Him 18 to 17. The Power of Truth 18; packed house both nights; excellent co.

CHATTANOOGA—BLOU (Robert Wayne, mgr.): My Wife's Family 10-15; very entertaining to good business. The Christian 17-21.

TEXAS.

PALESTINE—TEMPLE OPERA HOUSE (W. E. Swift, mgr.): The carpenter and brick work on the new Opera House is progressing nicely. A little delay has been occasioned by the delay of structural steel, though this is expected daily, and the Opera House will be ready to open.

DESSON—WOOD LAKE CASINO (J. H. Crozier, mgr.): Albert Taylor May 17-22; splendid business. Kinsey Stock co. failed to appear. Frits Musical Comedy co. 17-21.

LA GRANGE—OPERA HOUSE (Julius Meyersberg, Jr., mgr.): Malvestic Stock co. May 30-1; fair business. The house is well patronized. The theatre will open with The Attraction week July 1-4.

ALLEN and daughter, Estelle Allen, in specialities, were very well received and frequently applauded.

VERMONT.

RUTLAND—PARK (Felix Med. mgr.): Howley's Troubles week 17 to large business. The Great Raymond Show week 24. Vanderville week July 1.

ST. ALBANS—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): The Royal Slave 13; good co. to fair business. The house is well patronized.

BELLOWS FALLS—BARBER'S PARK (O. M. Custer, mgr.): The Raymond Show week 10; good houses; pleased.

BRATTLEBORO—AUDITORIUM (George E. Fox, mgr.): Mary Manning in Glorious Betsy 14; S. B. O. Season closed.

VIRGINIA.

RICHMOND—ACADEMY (Les Wise, mgr.): Percy Hurrell and the George Fawcett co. in Jane Eyre 17-22 to good business. Same co. in Noble 24-29.—BLOU (Charles I. McKee, mgr.): Down Mobile 17-22; co. and business poor. Our Wife's Family 24-29.

WASHINGTON.

TACOMA—THEATRE (C. H. Herald, mgr.): Annie Russell and a good co. in Midsummer Night's Dream 6; fair house. All-of-a-Sudden Peggy 7, 8, with Henrietta Crossman in title; house well filled and pleased. Otis Skinner in The Deal 10. Mrs. Louie Carter in Du Barry 12; made a great hit with a large audience; play splendidly staged and costumed. Low Dockstader's Minstrels 15, and matinee.—GRAND (Dean B. Worley, mgr.): Week 9-15 vaudeville and special mechanical exhibit; good attendance.—STAR: The Fatal Card 9-15 to fair business.

EVERETT—THEATRE (H. R. Willis, mgr.): The Howard Dorset co. in Christopher, Jr., 13; good co.; fair house.—PARLO THEATRE: Jesse James 10-12.

WISCONSIN.

KENOSHA—RHODE OPERA HOUSE (Joe Rhode, mgr.): Morana's Comedy ended week's engagement 14. Plays: Vermont Folks, On the Rio Grande, Dixie Land, James Boys in Missouri, Little Miss Military. Wedded, but No Wife. Brother vs. Brother. The Ragged Princess, to fair business. The Lighthouse Battery 22.—BLOU FAMILY (F. J. O'Brien, mgr.): Continuous vaudeville to good business; daily performances. Bill: Allen Deane and co., Antrem and Peters, and Art Fisher.—COLUMBIA (Mayer Gardick, mgr.): Continuous vaudeville all the week to fair business.

MADISON—THEATRE (The Central States Theatre Co., owners; John Wingfield, mgr.): Spedden-Paige Stock co. closed a week's engagement 16 in repertoire. Plays: A Thoroughbred, Brother Against Brother, The Fatal Wedding, The Great Vault Mystery, Who's Who, and From Ham to Higher; co. and business good; vaudeville between acts of all performances. The El Dorado Stock co. opened a week's en-

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agement 17: On the Frontier was the opening play, and given by a fairly good co.; vaudeville between acts.

MINNEAPOLIS—GRAND (A. L. Porter, mgr.): Irma Opera co. 12; fair co. and good business. Damon's Musical Comedy co. 21. Starling Stock co. 20-22 canceled. Ole Olsen 25.—ITEM: Moving pictures at the Opera House opened 15 to fair patronage; change of films every three nights.—J. Lohr and Co. opened Electric Theatre here same night and will give regular entertainments during the season.—Damon's Musical Comedy co., booked for 21, will close here, having completed the season.

SHEBOYGAN—OPERA HOUSE (W. H. Stoddard, mgr.): Nelson and Palmer's Eldorado Stock co. one week, commencing 8. Plays: The Frolics of Betwixt Love and Duty, The Bachelor's Son, The Light House Robbery, The Drunken's Daughter, Power of Attorney, A Southern Romance, and Humpty Dumpty.—LAKY VIEW (Arthur Law, mgr.): The Lyric Light Opera co. in Olivia week 17. The house is well patronized.

PORTAGE—OPERA HOUSE (A. H. Carnegie, mgr.): Quinley Adams Sawyer 28. Local High School play. The Order of the Yellow Robe, 15 to packed house; repeated 19.—ITEM: Two days before the performance one of the members of the cast was taken very ill, and had to call on Wm. Carnegie, who played the part creditably.

SUPERIOR—GRAND (C. A. Marshall, mgr.): Richards and Friddle's Minstrels 11 to good business. Thelma 15; light. Mrs. Leslie Carter in Du Barry July 1.

FOND DU LAC—HENRY BOYLE (P. B. Baker, mgr.): Henry Dumpty 15; two fair houses. A Capital Chair 18. Mrs. Salisbury's Recital 17; pleased a fair audience.

GREEN BAY—THEATRE (John B. Arthur, mgr.): Texas Sweetheart 9; pleased a good house. Fatty Felix 10 disappointed a fair house.

OCONTO—TURNER OPERA HOUSE (Albert Hilde, mgr.): Texas Sweetheart 11; good house; pleased. Humpty Dumpty 21.

MERRILL—BADGER OPERA HOUSE (C. H. Stange, mgr.): Irma Opera co. 4; good co.; fair business. Humpty Dumpty 27. Season closes July 1.

WAUKESHA—CASINO (M. E. Cahill, mgr.): Fatty Felix 14. Local college 17. Return of Texas Sweethearts 21. Lyceum Stock co. 23-27.

WYOMING.

CHEYENNE—CAPITOL AVENUE (Edward F. Stahl, lessee and mgr.): John C. Fisher Opera co. in Florodora 12; fair, to good business. Tom Thumb Wedding (local) 14; good, to fair business. Sam Cochran in Mrs. Warren's Profession 15; fair, to poor business. Ethel Barrymore in Captain Jinks 18.

LARAMIE—OPERA HOUSE (H. E. Root, mgr.): Along the Kenneshaw 10; pleased a good audience. In Old Arkansas 12; excellent, to a good business. The Banker's Child 24. Sells-Photo Circus 24.

CANADA.

ST. JOHN—N. E.—OPERA HOUSE (H. J. Anderson, mgr.): The Artillery Band concert (local) 11 was a great success and was very largely attended. The Jollities in The Toyman's 12, 13, did a small business; pleased. Alvin Joslin 14, 15, failed to appear. Dan Ryan 17-19 (Dominion Day), opening in The Vagabond King to a fair house. Bills for balance of first week: Virginia and The Bella.—ITEM: H. J. ("Bert") Anderson, manager of the Opera House, is in line for congratulations upon the recent advent to his household of a lady son and heir.—Robert J. Armstrong, formerly manager of the York Theatre, has been traveling through Nova Scotia and Newfoundland, establishing moving picture theatres.—Some early improvements in the Opera House auditorium are in contemplation.

DATES AHEAD

Managers and agents of traveling companies and corporations are called upon to publish their dates on or before this day.

DRAMATIC COMPANIES.

A ROYAL SLAVE: Summerside, P. E. I., June 25.
A STRANGER IN TOWN (H. B. Linton, mgr.): Birmingham, Ala., June 24-30, Atlanta, Ga., July 1-4.
ADAMS, MAUDE (Chas. Frohman, mgr.): San Francisco, Cal., June 10-20, Los Angeles, July 5-13.
ALLEN, VIOLA (Chas. W. Allen, mgr.): Spokane, Wash., June 24, 25, Helena, Mont., 27, Butte 28, 29, Fargo, N. D., July 2, Grand Forks 3, Winnipeg 4-6.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Walla Walla, Wash., June 25, Spokane, Wash., 26, 27, Seattle 28, 29, Victoria, B. C., July 1, Bellingham, Wash., 2, Everett 3, Tacoma 4, Portland, Ore., 5, 6.
BINGHAM, AMELIA: Columbus, O., June 24-29.
BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Chicago, Ill., June 17-Indefinite.
CARTER, MRS. LESLIE (Wm. Gray, mgr.): Winnipeg, Can., June 24-29, Grand Forks, N. D., 27, Duluth, Minn., 28.
COLLIER, WILLIAM (Chas. Frohman, mgr.): New York city Dec. 31-Indefinite.
DOWN MOBILE (James D. Barton and Co., mgrs.): Norfolk, Va., June 24-29.
FATTY FELIX (C. Jay Smith, mgr.): Amherst, Wis., June 25, Grand Rapids 26, Marshallfield 27, Owen 28, Stanley 29, Chippewa Falls 30.
FISKE, MRS. (Harrington Gray Fiske, mgr.): Seattle, Wash., June 24-27, Bellingham 28, Vancouver, B. C., 29, Calgary, Alberta, July 1, Edmonton 2, Calgary 3, Regina 4, Saskatoon 5, Brandon 6, Winnipeg 7, Mackinac, Andrew (W. M. Wilkinson, mgr.): Denedin, Australia, June 18-27, Invercargill 24-25.
NARELLS, MARIE (Ernest and Frederic Shipman, mgrs.): Christchurch, New Zealand-Indefinite.
OUR NEW MINISTER (Joseph Conners, mgr.): Chicago, Ill., June 25-29.
PECK'S BAD BOY (Oscar Amos, Co., mgrs.): Edmonton, Alberta, June 24, 25, Wetaskiwin 26, Lacombe 27, Red Deer 28, Calgary 29, Medicine Hat July 1, Maple Creek, Sask., 2, Swift Current 3, Moose Jaw 4, Regina 5, Q' Appelle 6.
POCAHONTAS: June 6-Indefinite.
REINER, GEORGE (Chas. Frohman, mgr.): Fargo, N. D., June 25, Grand Forks 26, Winnipeg, Man., 27-29, Sothern-Marlowe (Lee Shubert, mgr.): Philadelphia, Pa., June 24-29, Boston, Mass., July 1-13.
THE BOYS OF COMPANY B (Oscar Amos, mgr.): New York city April 8-20.
THE BURLAR: Saratoga Lake, N. Y., June 25, Massena Springs 26.
THE CONVICT'S DAUGHTER (Jas. D. Barton and Co., mgrs.): Milwaukee, Wis., June 25-29.
THE FURNY MR. DOOLEY (La Reane and Lee, mgrs.): Oxford, N. S., June 25.
THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city June 17-Indefinite.
THE MAN OF THE HOUR (W. A. Brady, mgr.): New York city Dec. 4-Indefinite.
THE MAN OF THE HOUR (Western: W. A. Brady, mgr.): Chicago, Ill., May 13-Indefinite.
THE ROAD TO YESTERDAY (Gus S. and Lee Shubert, Inc., mgrs.): New York city April 15-Indefinite.
THE ROSE OF THE RANCHO (David Belasco, mgr.): New York city Nov. 27-29.
THE ROUND UP (Klaw and Erlanger, mgrs.): Chicago, Ill., April 14-Indefinite.
THE THREE OF US (Walter N. Lawrence, mgr.): Chicago, Ill., June 3-Indefinite.
WARFIELD, DAVID (David Belasco, mgr.): Boston, Mass., June 3-29.

STOCK COMPANIES.

ALBEE: Providence, R. I., May 27-Indefinite.
ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4-Indefinite.
ALCANTARA (Belasco and Mayer, mgrs.): San Francisco, Cal.-Indefinite.
ARDEN, EDWIN: Washington, D. C., May 13-Indefinite.
ARMORY (Smith and Grady, mgrs.): Binghamton, N. Y.-Indefinite.
AUDITORIUM: Appleton, Wis., May 8-Sept. 1.
AYLESWORTH (Arthur J. Aylesworth, mgr.): Goldfield, Nev., April 1-Indefinite.
BAKER: Rochester, N. Y.-Indefinite.
BAKER: Portland, Ore.-Indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal.-Indefinite.
BELASCO: Pittsburgh, Pa., May 20-Indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.-Indefinite.
BLAKE (Gladys Stanford, mgr.): Wildwood, N. J.-Indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., May 13-Indefinite.
BOWDWIN SQUARE THEATRE: Boston, Mass.-Indefinite.
BROWN, ALBERT: Milwaukee, Wis., May 9-Indefinite.
BURBANK: Los Angeles, Cal.-Indefinite.
BURGER, EARL (Fred Gillen, mgr.): Seattle, Wash.-Indefinite.
BURKE, J. FRANK (John W. Barry, mgr.): Fall River, Mass., April 6-Indefinite.
BURN TEMPLE (Harry Franklin, mgr.): Chicago, Ill.-Indefinite.
CALUMET (John T. Connors, mgr.): South Chicago, Ill.-Indefinite.
CASTLE SQUARE: Boston, Mass.-Indefinite.
CHUTES THEATRE (Bishop and Greenbaum, mgrs.): San Francisco, Cal.-Indefinite.
CLARENDON, HAL: Bergen Beach, N. Y., June 17-Indefinite.
COLONIAL (Drew and Campbell, mgrs.): Cleveland, O., May 20-Indefinite.
COURT THEATRE: Washington, D. C., May 6-Indefinite.
CRAIG, JOHN: Boston, Mass., April 20-Indefinite.
DAVIS: San Francisco, Cal., June 10-Indefinite.
ELITCH'S GARDEN: Denver, Colo., May 5-Indefinite.
ELMORE: Omaha, Neb., May 10-Indefinite.
EMPIRE: Providence, R. I., May 13-Indefinite.
EMPIRE (Sam Williams, mgr.): Pittsburgh, Pa.-Indefinite.
FAMILY: East St. Louis, Ill.-Indefinite.
FAMILY: Chester, Pa.-Indefinite.
FARNUM, WILLIAM: Cleveland, O., May 13-Indefinite.
FAWCETT, GEORGE: Richmond, Va.-Indefinite.
FELDER: Milwaukee, Wis., May 20-Indefinite.
FRANKENFELD, LAURA: Salt Lake City, U., May 19-Indefinite.
FRAWLEY: San Francisco, Cal., June 3-Indefinite.
FULLER: Montreal, Can., May 27-Indefinite.
FULLER, ETHEL: St. Louis, Mo.-Indefinite.
PULTON BROTHERS: Lincoln, Neb.-Indefinite.
GAGNON AND POLLOCK (Bert C. Gagnon, mgr.): Norfolk, Va.-Indefinite.
GARRICK: Milwaukee, Wis.-Indefinite.
GIRTON (Ferry E. Girton, mgr.): Fresno, Cal.-Indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 25-Indefinite.
GRAND: Evansville, Ind.-Indefinite.
HAMILTON, FLORENCE (Barry and Burke, mgrs.): New Bedford, Mass., May 6-Indefinite.
HARNED, VIRGINIA: St. Louis, Mo., June 25-Indefinite.
HERMAN, SELMA: Cleveland, O., May 20-Indefinite.
HIXON-BARLOW: Newark, N. J., until June 29.
HOLLAND, MILDRED: Buffalo, N. Y., May 27-Indefinite.
HOMER, MAY: Chicago, Ill.-Indefinite.
HOWELL, ERNEST: San Francisco, Cal., May 12-Indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 14-Indefinite.
HUNTER-BRADFORD: Springfield, Mass., May 13-Indefinite.
IMPERIAL DRAMATIC: Providence, R. I., May 20-Indefinite.
JEFFERSON: Portland, Me., May 27-Indefinite.
KEIM, ADELAIDE: New York city May 13-Indefinite.
LAWRENCE, LILLIAN: Boston, Mass., May 18-Indefinite.
LIVINGSTON: Cleveland, O., June 24-Indefinite.
LYCEUM (Walter D. Nealand, mgr.): St. John, N. B.-Indefinite.
LYCEUM: St. Joseph, Mo.-Indefinite.
MAJESTIC (H. R. Jacobs, mgr.): Albany, N. Y., May 28-Indefinite.
MARTIN STOCK: Lincoln, Neb.-Indefinite.
NATIONAL: Rochester, N. Y.-Indefinite.
NATIONAL: Montreal, Can., Aug. 5-Indefinite.
NIELSEN, MARIE: Fresno, Cal.-Indefinite.
NOUVEAUTES: Montreal, Can.-Indefinite.
ORPHEUM: Salt Lake City, U., May 27-Indefinite.
PABST ENGLISH: Milwaukee, Wis.-Indefinite.
PAGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla., May 18-Indefinite.
PANTAGE: Seattle, Wash.-Indefinite.
PARK: Indianapolis, Ind., May 13-Indefinite.
PAYTON: Peoria, Ill., June 2-Indefinite.
PAYTON'S LEE AVENUE (Carse Payton, mgr.): Brooklyn, N. Y., Aug. 6-Indefinite.
PLAYERS (Elizabeth Shober, mgr.): St. Paul, Minn.-Indefinite.
POLI: Worcester, Mass., May 27-Indefinite.
POLI: Hartford, Conn. (Lawrence McGill, mgr.): May 20-Indefinite.
POLI: Bridgeport, Conn., May 13-Indefinite.
POLI: Waterbury, Conn., May 6-Indefinite.
POLI: Norwalk, Conn., May 20-Indefinite.
PROCTOR'S HARBOR: New York city-Indefinite.
RICHMOND: Stapleton, N. Y.-Indefinite.
ROBERT, KATHERINE (Gladys Stanford, mgr.): Syracuse, N. Y., May 13-Indefinite.
ROBINSON (Edward Decker and Co., mgrs.): Kansasville, O., May 6-Indefinite.

SANFORD, WALTER: San Francisco, Cal.-Indefinite.
SEATTLE: Seattle, Wash.-Indefinite.
SHILL: Spokane, Wash.-Indefinite.
SNOW, MORTIMER: Memphis, Tenn.-Indefinite.
SPENCER, GEORGE: Memphis, Tenn., May 5-Indefinite.
SPOONER (Mrs. B. S. Spooner, mgr.): New York city May 13-Indefinite.
STUART RALPH (James D. Barton, mgr.): Chattanooga, Tenn., June 17-Indefinite.
SUMNER, FREDERICK: Lancaster, Pa., June 17-Indefinite.
SUTTON (Dick P. Sutton, mgr.): Butte, Mont.-Indefinite.
TEXAS GRAND: El Paso, Tex.-Indefinite.
TRAHERN (Al Trahern, mgr.): Southampton, N. Y., June 28, Sag Harbor 29, Patchogue 27, Bay Shore 28, Sayville 29, Southampton July 1, Southampton 2, Sag Harbor 3, Patchogue 4, Bay Shore 5, Sayville 6.
VALLANOSTOCK (A. Giannina, mgr.): WH-Bassett, Pa., June 24-Indefinite.
WOODWARD: Omaha, Neb.-Indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.-Indefinite.

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BLUJO: Richmond, Va., June 23-29, Norfolk July 1-7, BURGESS, EAK W. (George F. Haldy, mgr.): A. Jena, Mich., June 24-29.
CHAPPELL-WINTERHOFF (Harry Chappell, mgr.): Chautau, Kan., June 24-29.
CHICAGO (Chas. H. Roseman, mgr.): Mansfield, O., June 10-Indefinite.
CUTLER (Wallace R. Cutler, mgr.): Kokomo, Ind., June 17-27.
DE PEW-BURDETTE: Henderson, Ky., July 1-27.
DOUGHERTY (Al Payne and J. M. Dougherty, mgrs.): Waukegan, Wis., June 24-29, Bensenville, Mich., July 1-4.
ELDONADO (Nelson and Palmer, props.): Janesville, Wis., June 24-29.
GLIMORE'S PLAYERS (Francis J. Glimore, mgr.): Toledo, Kan., June 30-29.
GLICK-ROBERTS (H. T. Glick, mgr.): Continental, O., June 24-29.
GRAHAM, FERDINAND: Newark, O., June 24-29.
GUY STOCK (Carlton Guy, mgr.): Portland, Ind., June 24-29.
HALL, DON C.: Granton, Wis., June 24-29, Merrill 25-29, Augusta, July 1-3, Can. Claire 4-6.
HARLAN, EAK W. (George F. Haldy, mgr.): Traverse City, Mich., June 24-29, Cadillac July 1-4.
HICKMAN-BERREY (W. A. White, mgr.): Davenport, Ia., June 10-Indefinite.
JUVENILE BOSTONIANS (R. A. Wolf, mgr.): Hibbing, Minn., July 1-4.
LYRIC COMEDY: Palmer, Mass., June 24-29, Woonsocket, R. I., July 1-7.
MACMILLAN PLAYERS (Doe Macmillan, mgr.): Rochester, N. Y., June 24-29.
MAJESTIC THEATRE: Waterville, Cal., June 24-29.
MC DONALD (C. W. McDonald, mgr.): Natchez, Miss., June 24-29.
MORTIMER, CHAS. (J. M. Hill, mgr.): Cloverport, Ky., June 24-29, Haverhill July 1-4.
PATTON SISTERS (C. S. Patton, mgr.): Ft. Smith, Ark., June 10-29, Santa Springs July 1-13.
SHILOH COMEDY: Newport News, Va., May 6-Indefinite.
TAYLOR, ALBERT: Hot Springs, Ark., June 17-29.
WALLACK'S THEATRE (Northern: Dubinsky Brothers, mgrs.): Rock Island, Ill.-Indefinite.
WALLACK'S THEATRE (Southern: Dubinsky Brothers, mgrs.): Iria, Kan., June 25-29.
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WILLO ALL STAR COMEDY (John R. Wills, mgr.): Rockford, Ill.-Indefinite.
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ABORN OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 17-Indefinite.
A KNIGHT FOR A DAY (R. C. Whitney, mgr.): Chicago, Ill., April 1-Indefinite.
BOSTON IDEAL COMIC OPERA (Edwin Patterson, mgr.): Kansas City, Mo., April 28-Sept. 3.
CALIFORNIANS: Los Angeles, Cal., April 20-Indefinite.
CARPAIN CARLENS (B. C. Whitney, mgr.): Chicago, Ill., May 13-Indefinite.
CASINO OPERA: Cleveland, O., June 17-Indefinite.
CHESTER PARK OPERA (I. M. Martin, mgr.): Cincinnati, O., June 17-Indefinite.
COLE AND JOHNSON: Philadelphia, Pa., June 10-29.
COLONIAL OPERA (Milton and Sargent Aborn, mgrs.): Los Angeles, Cal., May 13-Indefinite.
CORTIS MUSICAL (Alma Curtis, mgr.): Dallas, Tex., June 24-29.
DELMAR GARDEN: St. Louis, Mo.-Indefinite.
FASCINATING FLORA: New York city May 20-Indefinite.
FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Boston, Mass., June 15-Indefinite.
HELD, ANNA (Florence Ziegfeld, mgr.): New York city Nov. 26-29.
HOLLY FAIRY OPERA (H. W. Bishop, mgr.): Oakland, Cal.-Indefinite.
JAKKY, MIKEY AND KEKY (Alma Curtis, mgr.): Trinidad, Colo., May 25-Indefinite.
LEWIS AND LAKE MUSICAL: Spokane, Wash., June 10-Indefinite.
MANHATTAN MUSICAL COMEDY: El Paso, Tex., April 10-Indefinite.
MANHATTAN OPERA (Henry Taylor, mgr.): Elmira, N. Y., June 10-29.
MILKED AND BOULEVARD (John M. Hickey, mgr.): Havana, Cuba, Dec. 27-Indefinite.
MISS POCAHONTAS: Chicago, Ill., June 10-Indefinite.
MONTGOMERY AND STONE (Chas. B. Dillingham, mgr.): New York city Sept. 3-June 29.
MOUNTAIN PARK CASINO OPERA: Springfield, Mass., June 17-Indefinite.
MY DIXIE GIRL: Truro, N. S., June 25, 26, Sydney 27-29, Gloucester Bay 30.
MY WIFE'S FAMILY (Central: Frank Cooke, mgr.): Richmond, Va., June 24-29, Norfolk July 1-4.
NEW YORK OPERA (Chas. A. Shaw, mgr.): Newport News, Va., May 20-Indefinite.
OLYMPIA OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., May 27-29.
POLI OPERA (Milton and Sargent Aborn, mgrs.): New Haven, Conn., May 27-Indefinite.
PROCTOR OPERA (Milton and Sargent Aborn, mgrs.): Albany, N. Y., June 3-Indefinite.
SAN FRANCISCO OPERA (Frank W. Healy, prop.): Portland, Ore., May 15-June 30, Seattle, Wash., July 1-Aug. 25.
SHAW ENGLISH OPERA: Philadelphia, Pa., June 10-29.
THE BOGUS PRINCE (Ferner and Nutting, mgrs.): Butte, Mont., June 24, 27, Anacosta 28, Great Falls 29, Hoot July 1, Bonanza 2, Livingston 3.
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THE WIZARD OF WALL STREET (Lew Virden, mgr.): Lawton, Okla., June 10-29.
VAN DEN BERG OPERA: New York city May 6-Indefinite.
WILLS COMIC OPERA (John R. Wills, mgr.): Danville, Va., June 10-29.
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MISCELLANEOUS.

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DOCKSTADT'S MISCELLANEOUS (Chas. D. Wilson, mgr.): Erie, Pa., June 24, 25, Helena 26, Jamestown, N. D., 28, Fargo 29, Winnipeg, Man., July 1-3, Grand Forks, N. D., 4, Duluth, Minn., 5.
VARIETY.
BLUJO BURLERQUE STOCK: Philadelphia, Pa., June 17-Indefinite.
LIBERTY GIRLS: Milwaukee, Wis., June 24-29.
LYCEUM: Washington, D. C., June 24-29.
WATSON'S BURLERQUE (Sam Robinson, mgr.): Philadelphia, Pa.-Indefinite.
WINE, WOMAN AND SONG (M. M. Thiese, mgr.): New York city Dec. 24-29.
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BUFFALO BILL'S WILD WEST SHOW (Ed. Wm. F. Kelly, mgr.): New York city, June 25, Fall River, Mass., 26, New Bedford 27, Brockton 28, Taunton 29.
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FOREPAUGH AND BELL: Philadelphia, Pa., June 25, Red Bank, Pa., 26, Sayville 27, Sayville 28, Ottawa 29.
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